

Environmental Justice in the I.E. Oral Histories: Collection 2024.005

Oral History Transcripts

Item Number: 2024.005.004

File Name: 2023_12_12_SuzieMedinaMelbaScott

Interviewees:

Suzie Medina, Melba Scott

Interviewer:

Catherine Gudis, Henry Apodaca

Interview Date:

December 12th, 2023

Interview Location:

3050 Mission Inn Avenue, apartment 130, Eastside Riverside, California

Interview Summary completed by:

Sierra Mitchell, 2024

Description:

Longtime Eastside Riverside residents Suzie Medina and Melba Scott discuss their life experiences growing up in the Eastside community and its changing nature today. They begin by first detailing their family histories of moving to Eastside before discussing school degradation in Riverside public schools and the Freedom Schools they attended as children. They discuss the racism and discrimination they experienced during this time, but highlight the strong multiracial community support and solidarity networks that Eastside experienced. Later on they detail the changes that took place in the Eastside community, with many new residents moving in without connection to the community and its support system, in addition to the growth of gang activity. Further, they discuss the failures of nonprofits and other outside organizations to support the

Eastside in their refusal to listen to resident needs. They also highlight the role of Lincoln Park as a central Eastside community site for celebrations and activities throughout the oral history. They discuss Eastside locations such as the Eastside bungalows, Hollows and Green Hollows, and March Air Force base's and other industries' roles in the area. In closing, they conclude by sharing stories of racial segregation and discrimination at Riverside's Mission Inn.

Subject Topic:

Add keywords that describe the topics discussed/covered. These may include jobs held, local or national events, key organizations described, business names, neighborhoods, shops, etc.

- Prohibition
- School Segregation
- Segregation
- Racism
- Racial/Ethnic Discrimination
- Home Ownership
- Immigration
- Bracero Program
- Domestic violence
- Activism
- African American history
- Air Force
- Allen Chapel African Methodist Episcopal Church
- Baseball
- Bracero Program Housing
- Local Businesses
- Catholicism
- Childhood
- Civil Rights Activism
- Communion
- Eastside Settlement House
- Discrimination
- Education
- Kaiser Steel
- Klu Klux Klan (KKK)
- Mexican American History
- Migration
- Norton Air Force Base

- San Bernardino Valley College
- Watts Riot

Spatial Coverage:

Add general locations (street names, cities, areas, etc.) and addresses – use newspaper searches & google searches to find addresses when possible (but note source)

Name of Site (if relevant)	General Location/Address
Eastside	Riverside, CA
March Air Force Base	Riverside, CA
Norton Air Force Base	San Bernardino, CA
Lowell Elementary School	Riverside, CA (former)
Liberty Elementary School	9631 Hayes St, Riverside, CA 92503
University Heights Junior High	1155 Massachusetts Ave, Riverside, CA 92507
Jackson School	Riverside, CA (former)
Urban School / Irving College	Riverside, CA (former)
Magnolia Elementary School	3975 Maplewood Pl, Riverside, CA 92506
Irving Elementary	Riverside, CA (former)
Longfellow Elementary School	3610 Eucalyptus Ave, Riverside, CA 92507
UC Riverside	900 University Ave, Riverside, CA 92521
Blanco School	Riverside, CA (former)
Emerson Elementary School	4660 Ottawa Ave, Riverside, CA 92507
Palmer's	Riverside, CA (former)
San Bernardino Valley College	701 S Mt Vernon Ave, San Bernardino, CA 92410
Our Lady of Guadalupe Shrine	2858 9th St, Riverside, CA 92507
Second Birth Baptist Church	2911 9th St, Riverside, CA 92501
Lincoln Park	4261 Park Ave, Riverside, CA 92507

Community Settlement House	4366 Bermuda Ave, Riverside, CA 92507
Los Amigos	Riverside, CA (former)
Riverside Polytechnic High School	5450 Victoria Ave., Riverside, CA 92506
The Hollows	11th Street, Riverside, CA (former)
Green Hollows	Sedgwick/Victoria Street, Riverside, CA (former)
Zacatecas restaurant	3767 Iowa Ave, Riverside, CA 92507
Park Avenue Missionary Baptist	1910 Martin Luther King Blvd, Riverside, Ca 92507
Allen Chapel African Methodist Episcopal Church of Riverside	4009 Locust St, Riverside, CA 92501
Food Machinery Corporation	Riverside, CA (former)
Roar Industries	8200 Arlington Avenue, Riverside, CA (former)
Fenway Park	Riverside, CA (former?)
Orange Valley Lodge	2931 12th St, Riverside, CA 92507
Lincoln Park Plunge (pool)	In Lincoln Park, Riverside, CA (former)
Mission Inn	3649 Mission Inn Avenue, Riverside, CA 92501
Fairmount Park	2601 Fairmount Blvd, Riverside, CA 92501

Temporal Coverage:

1960s-Present

Key Events:

- 1965: Wyatt's riot & fire
- 1960s: school segregation & integration
- 1969: flood
- June 1968: Robert F. Kennedy visits Riverside the day before he was assassinated
- Senator John Tunney's Riverside visit
- KKK rally at Poly High School

- 1990s: naming of Martin Luther King Jr. avenue in Riverside

Key Organizations:

- Community Health Foundation
- Nation of Islam
- Kaiser Steel
- Riverside Unified School District
- National Association for Colored People (NAACP)
- Maestro - Black social club in Riverside
- Masonic Lodge
- Community Settlement Association
- Colored Community Chorus
- Lincoln Park Rhythms
- Nosotros Art Gallery

Related Materials:

- “A Path to Understanding” (1989) VHS tape on RUSD school degradation at RUSD archives

Comments:

Interview Index:

Media Format	Time (hh:mm:ss)	Topic Discussed
Digital video	00:10:04	Suzie Medina’s family history (parents, grandparents)
Digital video	00:13:32	Melba Scott’s family history (parents, grandparents, siblings)
Digital video	00:18:12	Suzie Medina’s grandfather’s local bootlegging operation during Prohibition
Digital video	00:20:09	Melba Scott’s family history in US military service and with March Air Force Base, grandfather’s backyard bar

Digital video	00:24:08	Suzie Medina and Melba Scott's experiences with the Freedom Schools and the other schools they attended growing up during school segregation
Digital video	00:38:08	Melba's Scott's mother's activism work in school desegregation
Digital video	00:40:32	More on childhood experiences with school segregation, community support, and racism experienced
Digital video	00:44:26	More on community support in Eastside for children and neighborhood
Digital video	00:47:55	The growth of divisions in Eastside
Digital video	00:48:48	Community celebrations in Lincoln Park, boundaries of Eastside
Digital video	00:52:21	Homeownership in Eastside, the changes and growing divisions in Eastside, and the failures of nonprofits to provide support and listen to the community
Digital video	01:01:22	Changes at Lincoln Park and the closing of the pool in the 1970s, community at Lincoln Park
Digital video	01:07:46	Eastside bungalows for March Airforce Base servicemen, lack of community knowledge about Eastside's history
Digital video	01:17:26	Bracero housing in Eastside Hollows and the Green Hollow
Digital video	01:21:49	Settlement house services and changes and Suzie Medina's work there

Digital video	01:29:14	Robert F. Kennedy Jr. and John Tunney's visits to Eastside Riverside, voting polls at Melba's Scott house
Digital video	01:32:19	Melba Scott's childhood conversion to Catholicism
Digital video	01:39:03	Suzie Medina's experiences living in San Bernardino gang territory and her program for children in the area
Digital video	01:54:59	Laundromat work in Eastside for women, Kaiser Steel, and Suzie Medina's ROAR industries work
Digital video	02:04:39	RUSD archives details
Digital video	02:07:15	More on Suzie Medina and Melba Scott's childhood experiences in Eastside - community, discrimination, and people of color's support for each other
Digital video	02:11:32	RUSD VHS "A Path to Understanding" details, naming of MLK street
Digital video	02:14:28	Melba Scott's thoughts on current politics, politicians, and income inequality in the U.S.
Digital video	02:22:21	Suzie Medina's award by the NAACP as Woman of the Year for her family's degradation and community work
Digital video	02:22:08	Black social club Maestro's events
Digital video	02:27:09	Discussion of Story Map of Eastside Riverside
Digital video	02:35:56	Details on Los Amigos' owner
Digital video	02:39:52	More on Lincoln Park community history, youth parades, the Lincoln Park Rhythms

Digital video	02:48:50	Suzie Medina's 5th grade experience at the Mission Inn with racial segregation and discrimination, Melba Scott's similar experience during the 1970s
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Full interview transcript can be found below.

2023_12_12_SuzieMedinaMelbaScottInterview_COMPLETE_HMA_Restoration_v2.mp3

Catherine Gudis [00:00:00] Learn how to properly preserve and make things available back to the public, and so I'll show you the website. We just tested it.

Henry Apodaca [00:00:10] Cool to [unintelligible].

Suzie Medina [00:00:10] But you know, it was a fluke because I was at the restaurant, what, two weeks ago? And I went to, he was interviewing somebody else, and I went to go say hi to Frank and Henry.

Catherine Gudis [00:00:21] Yeah.

Suzie Medina [00:00:21] The other Henry. And I was, you know, me I was [chatting noises]. And so then they introduced me to this Henry and says, hey, I'm doing this and what I'm, hey, you know, so.

Catherine Gudis [00:00:30] Wow.

Henry Apodaca [00:00:30] It was crazy.

Suzie Medina [00:00:31] And it just took off.

Catherine Gudis [00:00:32] Yeah.

Suzie Medina [00:00:32] Right. And so.

Catherine Gudis [00:00:35] I've interviewed, can't so, I've been like I've been talking to Henry since like I got there, got to UCR because, you know I was just hanging around and, yeah. And I just I just sent this Henry, like, three hours of interviews with Henry Vasquez because, I interviewed him with a student, and then the student became really interested because Henry of course is so wonderful, and she interviewed him some more, and he's just, you know, like he

was giving us a lot of South Colton history, because we were interested in environmental justice. And that's another focus we we've got. But the sad truth is that, because I've like, just sort of connected with other people doing interviews and we, you know, we have to do this in Riverside. And now I'm like, we have to change, we have to like, change that and hurry up.

Suzie Medina [00:01:25] Yeah.

Catherine Gudis [00:01:26] You know, so anyway, so that's why I'm like, so excited, and I'm like.

Suzie Medina [00:01:29] I'm excited too.

Catherine Gudis [00:01:30] If I'm talking too much, I'm sorry about that. I guess I'm learning it's all new. I don't live in the area. I'm not from the area I've always lived in in Los Angeles. But I didn't want to be a, you know, someone who just came in and taught classes and left. So I've always worked with the city to try and learn the history of different places and share it back. So anyhow, that's like the back story. So I didn't want to seem like I was.

Suzie Medina [00:01:51] No no no no no. But you know, if Strain [?] Had been more more,

Catherine Gudis [00:01:56] Right.

Suzie Medina [00:01:56] Like you carry yourself.

Suzie Medina [00:01:58] Yes. It would have been different.

Henry Apodaca [00:02:00] It would've been nice.

Suzie Medina [00:02:00] It would have been nice but...

Catherine Gudis [00:02:02] And it pisses me off a little because.

Suzie Medina [00:02:03] Yeah.

Catherine Gudis [00:02:03] She would say say to me, you know, cause I called her years and years ago and I was like, you know, you're interviewing all these people, can we, you know, archive or whatever. And she's like, well I have all these notes and have all this stuff, but nothing is recorded and she doesn't share it. Now I'm not bashing her.

Melba Scott [00:02:19] No, no, no.

Catherine Gudis [00:02:20] She did a lot of great stuff. She's famous, you know.

Melba Scott [00:02:22] She is?

Catherine Gudis [00:02:22] Yeah.

Melba Scott [00:02:23] Oh.

Catherine Gudis [00:02:23] Yeah. But, like, I just wish that they was something for the archive

Suzie Medina [00:02:29] [unintelligible] [laughter]

Suzie Medina [00:02:32] We come from those so, you know we don't create that [?]

Henry Apodaca [00:02:38] Cathy, if you need to use the restroom, it's also first door on the right.

Catherine Gudis [00:02:42] Is it okay if I sit over here?

Henry Apodaca [00:02:42] Yeah.

Catherine Gudis [00:02:43] Did you want to sit over here so you could see this?

Henry Apodaca [00:02:45] I could do that too. Yeah. So they can look so they can look at.

Catherine Gudis [00:02:49] [unintelligible]

Henry Apodaca [00:02:50] So, if it's okay Suzie I'm going to move your bag over. Put the bag on the floor.

Melba Scott [00:02:55] Let me turn off my phone.

Henry Apodaca [00:02:55] Sure.

Suzie Medina [00:02:56] Oh me too, me too.

Melba Scott [00:02:56] And that way, not that anybody ever calls me.

Henry Apodaca [00:02:59] And then I promise to show my record collection after the

Suzie Medina [00:03:02] Oh I have one too.

Henry Apodaca [00:03:04] But.

Catherine Gudis [00:03:05] Is that okay?

Henry Apodaca [00:03:06] Yeah, yeah.

Catherine Gudis [00:03:07] I don't want to displace you.

Henry Apodaca [00:03:08] That's perfectly fine.

Catherine Gudis [00:03:08] I feel like I've like, bulldozed my way in here.

Melba Scott [00:03:10] Oh that isn't.

Suzie Medina [00:03:12] Okay turn that...

Henry Apodaca [00:03:13] And Cathy you're not in the frame so that looks good.

Catherine Gudis [00:03:14] Perfect. And then you're talking you're talking to him. So do you want to like, ask face that, you know, go through everything. And then.

Henry Apodaca [00:03:22] I mean I kind of yeah do like the introduction.

Catherine Gudis [00:03:23] And then, yeah. And then do you want to add the, at the beginning that permission line or do you want me to?

Henry Apodaca [00:03:29] Of course I can.

Catherine Gudis [00:03:32] I have it on mine. I'm sorry, I didn't give it to you.

Henry Apodaca [00:03:33] Ok yeah yeah yeah.

Catherine Gudis [00:03:33] I this morning, I printed it out.

Henry Apodaca [00:03:36] Okay. Okay. Okay. So we're going to start formally with the interview right now. Today is December 12th, 2023. We are conducting an interview with Suzie Medina as well as Melba Scott, from Eastside Riverside. We are conducting this interview at 3050 Mission Inn Avenue, apartment 130 in East Side Riverside. Before we start getting into the formal question asking and the interviewing process, I do kind of want to give a background on the project that we're doing so that it's documented on video and we're in complete understanding. And what I really want to do is read the background of what we're doing. A People's History of the Inland Empire Collective is a place-based public arts collective using art, archives, and story to amplify voices of community members who narrated fraught past of historical inequalities or inequities. Our social and artistic engagement project uplifts experiences beyond poverty and illness to include multi-generational patterns of placemaking, cultural production, labor activism, and community building. We commemorate community members who have not historically been represented and draw attention through the arts to the long histories of structural violence shaping where they live. We are funded by the So-Cal Creative Poor [?] Grant, and the People's History of the Inland Empire Collective seeks to creatively represent and historically contextualize the experiences of these frontline communities to humanize abstract and technical issues regarding climate change, pollution, public health, energy equity, and land use/planning. Our project life on the front line as, as Cathy had mentioned, art, memory and environmental justice in the I.E. memorializes people and places along a route comprised of these target HPI environment, justice, community. And the HPI

Catherine Gudis [00:05:43] You know, that's just a grant term. You know, the honest truth is that, you know, we want to be able to tell people's stories and use art and sound, photography, and film to do it, but we also want to continue to build the archive. So, yeah, that's the the grant is how we're able to have a team.

Suzie Medina [00:06:02] Ok.

Henry Apodaca [00:06:04] So through this storytelling of, in the Inland Empire, obviously we have San Bernardino County and Riverside County, and we're covering a total of eight sites. East Side Riverside is one of the sites in which we're going to be discussing today, and it's one of the sites that I'm responsible for as far as, getting interviews, but also taking sound and emerging sound from this particular environment. During the course of this interview you may hear a train in the background, and I think that's good because this represents that version of what we're doing in the actual place. So we're doing an interview about East Side Riverside in East Side. Before I actually get started with my questions, if anyone have any questions for me or.

Suzie Medina [00:06:51] I don't know.

Melba Scott [00:06:52] It's a pleasure to be here.

Suzie Medina [00:06:54] And we'll go with the flow and see where it leads.

Henry Apodaca [00:06:56] That sounds good. That sounds perfect. And then, Cathy do you oh.

Catherine Gudis [00:06:59] Yeah, I think, the, you know, one thing I just want to put on the beginning of the tape. Are you comfortable being recorded and having that be on tape?

Suzie Medina [00:07:09] Yes, I am.

Catherine Gudis [00:07:09] Okay. Both?

Melba Scott [00:07:12] Yeah.

Catherine Gudis [00:07:12] Okay. And then the other is, if you give permission for us to use the recording for educational and nonprofit purposes only.

Suzie Medina [00:07:22] Yes.

Melba Scott [00:07:23] Yes.

Catherine Gudis [00:07:23] Okay, great. Thank you.

Henry Apodaca [00:07:26] All right. And, I think I'll just do a formal intro- Yes.

Suzie Medina [00:07:31] Are you already filming?

Henry Apodaca [00:07:32] Yes.

Suzie Medina [00:07:33] Are you going to be able to cut?

Henry Apodaca [00:07:35] Absolutely.

Suzie Medina [00:07:36] Okay. Do we have a safe word so that, when I have to go to the bathroom when I?

Catherine Gudis [00:07:40] Oh, yeah.

Suzie Medina [00:07:40] So I just shout it out.

Henry Apodaca [00:07:44] You can shout it out. When I taught special ed, we used to do this because this is sign language for restroom.

Suzie Medina [00:07:49] Okay.

Henry Apodaca [00:07:50] Yeah. So just do that.

Suzie Medina [00:07:51] Okay.

Henry Apodaca [00:07:52] I can cut it and then we'll just resume.

Suzie Medina [00:07:53] Well, I mean no, no.

Catherine Gudis [00:07:54] Yeah. It's a great question.

Henry Apodaca [00:07:55] That's a great question.

Catherine Gudis [00:07:56] Yeah. He's a pro. He can like come and hither [?]. Yeah.

Suzie Medina [00:08:00] Okay, okay.

Catherine Gudis [00:08:01] I'll sometimes people say things that they realize later they don't want. So the way we usually work on this is that, we transcribe, will transcribe the interview and then send it to you to look at. And that way if there's sections you don't want to be part of a record.

Suzie Medina [00:08:19] Okay.

Catherine Gudis [00:08:20] We can take them out. Yeah. Yeah. And I have a permission form in which that has the contact info, so you can always take it back. You can always take the recording back or make sure it's not used. At any time at all.

Henry Apodaca [00:08:32] Okay. And I think before I get started, I think it's important for me to kind of outline who I am and what I do. So, my name is Henry Michael Apodaca. Professionally, I am a media archivist for the Los Angeles Poverty Department. But on this particular project, I am the lead soundscape artist. Again, I'm responsible for soundscapes at five sites, Eastside Riverside being one of them. I had and I'm going to start right here, I had originally came to Riverside, well I was raised in Grand Terrace, and the way I looked at Grand Terrace was it was a midpoint between San Bernardino County and Riverside County. If I needed to go to San Bernardino, I'd go to Mount Vernon take it all the way down. But if I needed to come Riverside, I would get to Center [?] And go all the way again. So I was in a really nice position, and I came to Riverside as an undergraduate after graduating from Fulton High School, to UCR. And I had lived in this area since like 1996, and there was a time when I was living in downtown as well in the early 2000s. So, just wanted to establish who I am as far as my positionality. But why don't we go ahead and go into it? One of the first questions that I did want to ask was to discuss your background, your your background or your family's background. Where do you and your family come from and any other details you want to establish as, as far as who you are? And Suzie I guess we'll start with you.

Suzie Medina [00:10:04] My name is Suzie Medina. Actually, my real name is Susanna. You know, but everybody called me Suzie. My dad didn't give me a middle name. Everybody else got one except me because he thought I was going to be a boy so like [unintelligible] that. But anyway, born and raised in Riverside. I'm third generation Riversider. My family, the Medinas came, lived on 11th Street. My father was born there. His father was born there, and my grandfather lived there with my great grandmother.

Henry Apodaca [00:10:41] Where were your great grandparents from?

Suzie Medina [00:10:44] So, my on the Medina side, they migrated in the late 1800s from Julon Guanajuato [?]. That's what we were able to, find out during this program that Mel and I were working on in the 70s. We were one of the first Latino families that came on the train and then migrated into Riverside. Yet my mom, she is from, Juan de le Cakatetas [?], which is a state in Mexico, like mid point. But she came in the, in the, more around the mid 50s is when she came. So, there's more history to her. But most of her family stayed in Mexico.

Henry Apodaca [00:11:33] Gotcha.

Suzie Medina [00:11:33] And then my, my grandmother, though, my father's mother, she was native. We come from the, tribe of the Miwoks up in Sacramento. And so she was forced to go

to boarding school, here in Riverside. And so she met my grandfather, and then they got married and that's how she might get, stayed in Riverside for a while. And that's where we come from. So we have the best of both worlds. The Native American side and the Mexican side.

Henry Apodaca [00:12:03] That's awesome. Your great grandmother, through enrollment or through being forced into the boarding school, came to Riverside, and that's where she met.

Suzie Medina [00:12:15] My grandfather.

Henry Apodaca [00:12:16] Your grandfather?

Suzie Medina [00:12:16] Yes. Because in those days, when they were, the women were doing their economical, their economic classes or, they were given extra credit, to work at the judges or attorney, these influential homes and, giving the school credit and the, for me and just working for free.

Henry Apodaca [00:12:40] Oh wow.

Suzie Medina [00:12:40] And she met my grandfather and my grandfather at the time was a landscaper, but actually he was a bootlegger, which we found out later. And that's how they met. So you have two people, complete different cultural backgrounds that came together and met. So it was a big culture shock for my grandmother, when she did marry my grandpa and moved into, 11th Street because she didn't know the language, she didn't have no idea what the Mexican culture was about. Her upbringing was all up in Sacramento, Native American.

Catherine Gudis [00:13:15] What was her name?

Suzie Medina [00:13:16] Her name was Lillian Franklin.

Henry Apodaca [00:13:21] Thank you for sharing. Miss Melba, any, anything you want to, talk on as far as your background or and.

Melba Scott [00:13:32] Well, ok my name is Melba Scott, and I'm third generation also. My grandmother came here in the early 1900s from Louisiana. She was in New Orleans, Louisiana, and my grandfather came here from Kansas, and that's about with... I have to do the math, but he was way older than my grandmother, put it that way. And, I know that they had lived on 10th Street and, when you said 11th Street I'm saying no wonder the families, you know, knew each

other and everything. Then we ended up on 13th Street. My... let's see I was born in, what, 1952? I lived with my grandmother and grandfather over on 13th when I was first born, I lived with them for the first 2, 3 years. And... I don't know. That's about it. I mean.

Catherine Gudis [00:14:51] Do you have siblings?

Melba Scott [00:14:52] Yes, I do. I have... it was Ellen who passed away. There is David. Well first it was Ellen and David and myself. I'm the oldest. And then there was Lucy and Curtis. And we called them Pumpkin Fell [?]. And they came, later, and... That was, the, yeah. My mother got married to Sam, when I was about 11 years old, and he'd been, like, the real father of us and to this day. And he has great memories of Riverside, things that, I don't quite remember as well because he was older. But,

Catherine Gudis [00:15:46] Is Sam still with us?

Melba Scott [00:15:48] Yes.

Catherine Gudis [00:15:48] What's his last name?

Melba Scott [00:15:50] Samuel. They call him Sam. His name is Curtis. But they call him Sam.

Catherine Gudis [00:15:55] Oh I see.

Henry Apodaca [00:15:55] For his last name.

Melba Scott [00:15:55] Yeah and yeah. So he was in North Carolina and came out here to the base.

Henry Apodaca [00:16:02] Yeah.

Melba Scott [00:16:03] The air force base.

Henry Apodaca [00:16:07] Ok.

Melba Scott [00:16:07] And you know, I went to the same school as my grandma and my mother.

Henry Apodaca [00:16:11] We're talking March Air Force Base?

Melba Scott [00:16:13] March Air Force Base. Right.

Henry Apodaca [00:16:16] Yeah. You know, just in a self-reflective way. I think about my own family history and how they got into San Bernardino, West Side San Bernardino where they're from, and for me personally, that was more at the on, my family at the onset of the Mexican Revolution. My family comes from Guanajuato as well, and they migrated up to San Bernardino. But one of the questions that I was asking for myself was why? What was going on in the area during this time? What were the industries that were bringing people in that my family could either working or get absorbed into as far as employment? As far as your families were going, I'll start with you, Suzie. What were the industries that your family were coming that that your family was coming into, coming into Riverside?

Suzie Medina [00:17:06] I'm not sure because I really never really talked, we didn't talk about it, but the way that I remember my great grandparents, they were into the older culture and somehow they knew that, that this was a new frontier. So they're going to be able to assimilate somehow and work whatever it took to get to from Mexico, where in the life of poverty completely stricken versus coming to the States now and getting an opportunity. I think that's what they saw. So whether I think maybe they didn't even have an idea of what industry they were going to come into. They just knew they had to come in for a better life.

Henry Apodaca [00:17:55] And like the opportunity to work.

Suzie Medina [00:17:57] The opportunity.

Catherine Gudis [00:17:58] Were they, was he was your great grandfather, like a laborer in agriculture or, do you know?

Suzie Medina [00:18:05] Yes. Well, yes and no. They did a lot of, landscaping.

Melba Scott [00:18:11] Yeah that's what, he did. Yeah. [unintelligible]

Suzie Medina [00:18:14] And then, and then Mike, that hits my grandpa, you know, did the landscaping also. But then, started doing the bootlegging, you know prohibition was in. So he, that was an opportunity there. And we had all this rural area so they can come and do whatever they needed to do in these areas. I think it was connected too to San Diego, all these little towns. We had the old quarter, courtyard of where the stops were to bring all this booze that

was being transported all over the place. And that was big money then. That was big, big money.

Henry Apodaca [00:18:52] I can imagine.

Suzie Medina [00:18:52] Because my grandpa, he had a brand new car. I have pictures of him with a little hat that was like a gangster. So somehow you had that. You really want to see that persona about him of carrying himself kind of, you know, unrepresented [?] job.

Henry Apodaca [00:19:18] My grandfather referred to that as "muy car" [?]

Suzie Medina [00:19:20] Yeah muy car.

Henry Apodaca [00:19:22] Yeah, yeah. And then, you know, Melba, for you, I can kind of connect as far as the military service.

Melba Scott [00:19:31] Yeah.

Henry Apodaca [00:19:31] Is is is considered my father and I again, I'm going to talk in a self-reflexive way, my father's from Houston. He's from Houston, Texas about six hours from New Orleans. And he came to the Inland Empire by way of the Marine Corps. But he was stationed at Norton Air Force.

Melba Scott [00:19:48] Norton Air Force Base.

Henry Apodaca [00:19:48] So he was at Norton. And through the service, he met my mom. And, you know, they had their family. And I can really understand and relate how the military and your lineage has affected your placemaking here in Riverside.

Melba Scott [00:20:03] Right.

Henry Apodaca [00:20:04] What was that experience like? If you experienced anything of the

Melba Scott [00:20:08] Well, it's it's like this. Now that you say that, because, like, I don't know my father, but I do know that my mother met him. He was in the Air Force and he was from, Alabama. Okay. And I do know that much about it. And, then Ellen and David's dad. He was in the Air Force, I remember he was one of the younger master sergeants there. He was really bright. And I remember we used to get to go to the PX [?]. That was a big thing. Okay, and so I think a lot of, women here met their spouses through, the, Air Force out here, March Air Force

Base and Norton. That was the thing. And even in my generation, there were, you know, a lot of, airmen still, before they closed it all up, there were a lot of airmen. Out here, you know? And so, yeah. My uncles, they were because, what did you do? I mean, if you're from the East Side, everything wasn't open to us. So, you know, they would go into the army to the, you know, the Navy. They would go into the military. And like my grandfather, though, he was a World War One vet and my my uncle was in Okinawa and, you know, that was just one of the mainstays. My grandfather was a laborer. And then he also went into landscaping. He did the Wood Street [?]. And that's when they had the, you know, off of Magnolia. He had a lot of the houses on the Wood Streets. And that's when you had the more that was just a push more and you turn it a certain way, you can just roll down the street. And he would walk, you know. But the yards were beautiful on the East Side. You know, it was just so beautiful. All up to White Douglas, all of those were so pretty and so well-kept. But, yeah, you did what you could do. And my my grandmother did housekeeping and ironing. She took in ironing and, I know my grandfather had a, I wonder if, he had a little like really it was like a little juke joint, but it, but we didn't have a he didn't have a lot of traffic that I can remember when I was little. But he had a full bar. It was built to the shed because he had built the back house, okay. And because we had two houses on the lot over there on 13th, and he had a full bar with the long bar, with the brass rail, with the little tables. There was a jukebox in there that was a big, I remember I always looked at the big Seagram's 7 that was a light, you know, and then when there was ever a, whenever we did a barbecue or something like that, all the men would go in there they would play cards, and it was like a little club, you know.

Henry Apodaca [00:23:25] I really like that idea of doing what you have to do, especially when you're placemaking and, and and planting seeds in the community.

Melba Scott [00:23:36] In the community, yes.

Henry Apodaca [00:23:36] And, you know, the topics that were going over as far as industries, you know, agriculture and military, this might be something that pops up later in, in this particular interview. But but if you don't mind, I'd like to shift gears just just for a second. I appreciate the information. One thing that I was kind of wanting to lay out, I know we've discussed it to a certain degree, is your education in the school district? Where did you go to school? For work? What schools did you attend while here in Riverside?

Suzie Medina [00:24:08] Well, I went to Lowell School, which is on the corner of, Victoria and Creech [?], and it was bombed in '65. And then from there, we went to Freedom Schools for 4 to 5 months to figure out what they were going to do with us because they couldn't believe that

had just happened. But you have to remember, too, the climate at the time was pretty hot because, two weeks prior we had the Wyatt's fire.

Melba Scott [00:24:37] Wyatt's Riot.

Suzie Medina [00:24:37] In '65.

Melba Scott [00:24:39] Yeah.

Suzie Medina [00:24:39] So this was the residue coming now into Riverside.

Catherine Gudis [00:24:43] But do you remember where you went to Freedom School?

Suzie Medina [00:24:46] Yes.

Melba Scott [00:24:47] Did you go this?

Suzie Medina [00:24:48] No, I went to the church right there on Victoria, down there. What the heck there was a [unintelligible] on Sedgwick. I think there was one of those, I think it was just. I think it was on, Victoria.

Melba Scott [00:25:05] It was on Victoria? What Part of Victoria?

Suzie Medina [00:25:07] Right before 9th Street.

Melba Scott [00:25:10] There's a church in there.

Suzie Medina [00:25:12] It was at a church, or maybe it was Saint Jackie, I can't remember?

Catherine Gudis [00:25:18] It's ok we can find it.

Melba Scott [00:25:18] And so it wasn't the Methodist Church or? Was it the Seventh Day Adventist Church, that was near Puppos [?], that one?

Suzie Medina [00:25:24] Could be, I don't remember, I just see it, but, anyways so yes, so we went to Freedom Schools.

Melba Scott [00:25:29] I went to the one up here by the library, right there where the Universal Church is, that's where I went to Freedom School.

Suzie Medina [00:25:39] I think the little ones, they kept us close because of fire.

Melba Scott [00:25:42] Yeah, they did. You're right. They did separate us.

Suzie Medina [00:25:44] Because there was our classes that got burned up, the the main building. And so once they figured that out, I mean, once they put it there, then they were, they were asking the school. I'm sure they were asking the school district, what are we going to do with these kids now? And so then afterwards, what they did is they segregated my brothers and I, we all went to different schools. My brother went to, my younger brother John went to Victoria, my other brother Bill went to Pachapa [?] and I went to Liberty School. And the reason why that was done is because they said that the parents were going to do, if they were all together, the uprising would be cloistered or they'd be right there instead of, you know, now they dispersed us. And so they would have to go to each school instead. So that's why they divided us up. So you know who's going to go to each school and start havoc? So they they divided us all up, and we were little like kindergarten, first grade and second. And I'll never forget being at Liberty School. Mrs. Griffin and Mrs. Beck lined us all up. And, that's the first time we ever heard these terms, and they said, "You're Black, Black." And I was next to my best friend Jackie Pool. "Black, Mexican, Mexican, Black, Black." And, she looks at me and she goes, "What's a Mexican?" And I said, "I don't know, but I didn't know you were Black." Because to me, black was a color. So why are you calling my friend a color? When that, it didn't even register at, you know, "I don't know what a Mexican is." We never heard those terms because we were little and and it's, you know, the funny part? It's still with me. I still remember that, like it was yesterday, you know, those doors opening up, and it wasn't just them too, it was our whole classroom. Everybody that was bussed that day, and they made sure that we knew that we were in our place. Because that's the only thing I could come up with then.

Melba Scott [00:27:49] But, you know, the thing that you just said, like also the Freedom School thing was also a protest because I.

Suzie Medina [00:27:57] Right.

Melba Scott [00:27:58] Was upset because I was getting ready to go to junior high school. That was at University Heights Junior High, which is now, Bobby Bonds. Okay, that was the junior high school. And so it was already integrated. And you can't imagine your sixth grade getting ready to go to junior high school then the, the, local school gets on fire and I don't get to start, I have to

go to Freedom School, and I'm saying, "Mom, the school's already integrated where I'm going why do I?" It was a protest. So it was a boycott. Where all these, Black and Spanish Mexican families, we would not go to to any of the schools until they got that straight. So, yeah, it was a big thing because when you said, the upper graders and lower graders, because they had to find different places for us to go.

Suzie Medina [00:28:54] And then after that they I went to Jackson School, my brothers and I replaced by that time, Casablanca, now they said, let's, you know, close that school down. And so they integrate it now we so we were bussed, we were picked up first and then we picked up the kids from Casablanca and then we would go to Jackson School. But that was kind of hard because, my parents, because if we were to forget our lunch money or any type of appointment with our teachers, my parents, even though it's maybe ten miles away, there is no way my parents, you know, were going to leave the restaurant or whatever. They had another type of, you know, job, go across town for something that, it is important, but not when you have to be at your job or your other children and you don't have daycare and a language barrier. You know, the barriers were there to begin with. Sometimes I feel like it was set for failure, but I know it needed to be done because we were also told when were, I'll never forget this, that, a Mrs. Sloan and what was that big lady too? She was a white lady, Woll Husky [?]. She was from the neighborhood. And she would say, do you remember Alice?

Melba Scott [00:30:10] I don't remember her name. Yes, she was a big, big, big lady.

Suzie Medina [00:30:15] But she was very determined to tell us, you're doing this for a purpose, you're going to do this because you didn't have the good crayon, you didn't have the good books. You didn't have the great seats, you know, your desks. So you need to be those kids are going to open up these doors so we can have better stuff with your growing up. And we're like, we had no clue, but we're like, okay. You know, we're like the sacrificial lambs to it, and we are, but it was sad because we were little. My, I remember my brother John crying, not profusely, but just like, you know, I want my mom, you know, a kindergartener. And I remember one time feeling really guilty because I had my brother Bill's lunch money with me. I forgot to give it to him. I was in third grade, and I had this, and I'm here in middle school. And then it was a very, a trying time I want to say.

Henry Apodaca [00:31:11] That, you know, the way you're describing it. Again, I get these thoughts in my head. One, it's kind of like looking at the disintegration of the family through the education system.

Suzie Medina [00:31:22] Yeah.

Melba Scott [00:31:22] Oh yeah.

Henry Apodaca [00:31:22] Which would be a reason in my mind, I'm just saying.

Melba Scott [00:31:24] Yeah.

Henry Apodaca [00:31:24] But what I really would like to know is who was sustaining the freedom schools? Was it community members?

Suzie Medina [00:31:33] Yeah. Community member.

Melba Scott [00:31:34] Her mom was very instrumental.

Suzie Medina [00:31:36] In fact, my brother and sister, Ellen and David, before this, before they started the bussing, my mother took them out of Urban School the year before. And I remember they got, we all got bikes that Christmas. I'm going to be going to junior high, shortly. I had, yeah, I was, I was going to junior high. They were still in elementary school, but they hadn't integrated the schools yet. She took them out of, Irving and took them to Magnolia School and cause she was already bumping heads with the school district, and that's why they got bikes. So it was her, Ellen and David and then their friend Charlotte McHenry. They integrated Magnolia School a year before the bussing actually took place, before the other school had burnt down because of the book situation. You know, she was furious. There was I remember there was a big meeting and she went off at that, and, she was I remember there had been and I can't find it anywhere, but I want to look for it. There was a picture of her on the paper where she was getting into it with the head of the school district and she holding up, you know, "let your children read out of books like this." And she's holding up one of my raggedy books, you know, and.

Catherine Gudis [00:33:02] Can You describe the book? What what you're talking about this book situation for the...

Suzie Medina [00:33:06] The textbook?

Catherine Gudis [00:33:10] Yeah. What was the story? Yeah. What was the problem with your textbook?

Suzie Medina [00:33:13] The textbooks that, like, when the school district distributes new textbooks to all the schools, okay. Well, they would gather all the old books and take them to Irving School, and we were given all the discard. Most did. Did you guys get discards, too?

Melba Scott [00:33:32] Mmhm.

Melba Scott [00:33:33] Well, I know that we had all the discards, and, and it was stamped right inside their discard, and, and some of the books were so old, they would have, like, my uncle's name or a friend of my mom when they were in school. They were that outdated. So that by the time we got to junior high school, we're behind. Okay? And, so we had to play catch up, you know? So that was, that was the the tipping point. That was the thing that that jumped it off. That was, ground zero was these these books. And we had, you know. We just like at Irving, we didn't have a cafeteria. We had the room for one, but we didn't have, like, you know, other schools had cafeterias. Did Lowell have a cafeteria?

Suzie Medina [00:34:26] No.

Melba Scott [00:34:28] They didn't?

Suzie Medina [00:34:28] We did, like, hot dog [unintelligible] or something.

Melba Scott [00:34:32] We, you know.

Suzie Medina [00:34:33] No.

Melba Scott [00:34:34] We didn't we didn't have, you know, we didn't have that at all. And it was like, we just didn't have the same things as other schools. And so, we had, some teachers that should have been out of the district, you know, a long time ago, like they weren't quite all there.

Suzie Medina [00:34:56] So, well, Urban School also had another title. It was called Irving College.

Melba Scott [00:35:01] "Where you learn no knowledge."

Suzie Medina [00:35:04] So yeah.

Melba Scott [00:35:04] Iving College "where you learn no knowledge" that's you know-

Suzie Medina [00:35:09] If you can get through Irving School, you made it. It was like high school, right? Kind of, you know. Yeah.

Melba Scott [00:35:16] But...

Suzie Medina [00:35:16] But then just to finish off from there, I went to Schmall [?] And then from Schmall, I went to Poly.

Henry Apodaca [00:35:26] Yeah. You know, Riverside has kind of a tumultuous history. In the school, the Riverside Unified School District, I had the opportunity to work the archives and the stories that, that you're telling, you can glance at them and see them in the archive.

Catherine Gudis [00:35:45] Let's go to [unintelligible].

Henry Apodaca [00:35:45] Yeah.

Melba Scott [00:35:45] I went, I went to Irving Elementary, and I went to Longfellow Elementary. Yeah. I went to Longfellow in kindergarten. Then I went to Irving and in third grade, half the year, I was at Longfellow. And then I came back to Irving. And then from there I went to University Heights Junior High and then I chose to go to Poly. And then years alter I took a little dip in at UCR. Dipped right out. And...

Suzie Medina [00:36:14] She has her degree.

Melba Scott [00:36:15] But, yeah, but I'm about what, almost 50 years old.

Suzie Medina [00:36:20] How come you went to Blanco [?]??

Melba Scott [00:36:21] Because we had moved, we moved over on Vasquez and by the bonds [unintelligible].

Suzie Medina [00:36:28] So that district went to Blanco?

Melba Scott [00:36:31] Yeah. If you lived on Vasquez, near Kansas.

Suzie Medina [00:36:35] Right.

Melba Scott [00:36:36] You went to Longfellow.

Suzie Medina [00:36:38] You didn't go to Emerson?

Melba Scott [00:36:38] No, I never went to Emerson. No.

Suzie Medina [00:36:41] Emerson was just from me, what, two blocks away? Yet you're going to send her further down because they don't want you to go to the white school.

Henry Apodaca [00:36:50] If I'm not mistaken, and please correct me if I'm wrong, Riverside was the first district to bus students around?

Melba Scott [00:36:56] Right.

Suzie Medina [00:36:58] We were voluntarily segregated. That's what they called it. We were the first city to volunteer to desegregate [?].

Melba Scott [00:37:04] Mmhm, integrate.

Suzie Medina [00:37:04] Integrate out schools. We were the first ones.

Henry Apodaca [00:37:09] That's interesting.

Melba Scott [00:37:10] And, yeah, we were the very first ones to do that. So... and I know when they made that movie, that's what it was about, I think. That's, that was part of it. Did you guys know about the movie?

Catherine Gudis [00:37:27] No.

Melba Scott [00:37:28] The school district have the movie.

Henry Apodaca [00:37:30] Is it the one on segregating the school? So they do have it. I processed the VHS that was distributed through inside the district, and it was kind of like, we need to face this bad history that we had in the past. There is a, I have that in the inventory that I created. I didn't get to watch it, but I held it in my hand. And from what I understand, it was it was distributed within the district.

Melba Scott [00:37:54] Within the district, right, right.

Henry Apodaca [00:37:57] That video is available at the school district's archive in case anyone wanted to look at that. That is, yeah.

Melba Scott [00:38:04] I need to go see that because, that was when, also, I think I also know that Jerry Duffey came and interviewed my mom. He was Channel Two News in L.A., and he came out, and I remember I thought I had been discovered when I got to the corner, I see the big vans because I used to put on the plays of the neighborhood when I was little. So I was like, Gracey[?], they're here, they know about me. And it was like I was so upset because when we got there, it was more about mom and everybody. Ellen and David got to be in it too, and I'm just like, what? And then I didn't have a speaking part. They just wanted us to sit at the table and do our homework. So I wanted to study French so I could say something out loud. It was just a mess.

Henry Apodaca [00:38:49] Oh wow.

Catherine Gudis [00:38:50] What was your mom's role that she was issued in?

Melba Scott [00:38:53] Because she was the one that spearheaded that whole.

Suzie Medina [00:38:59] Wasn't she working for the school district?

Melba Scott [00:39:00] No, no, that came out of her raising came. She's been fighting the school district.

Catherine Gudis [00:39:06] What was she doing for work? Was she a housewife?

Melba Scott [00:39:06] She was, no, no, no, she she worked. She worked at Palmer's. Palmer also had a, on Park Avenue, we also had a cleaners. So she worked there, she worked, my mother did all, you know, kinds of jobs. She worked hard, and.

Catherine Gudis [00:39:25] And at this point, was she, what was her full name?

Melba Scott [00:39:29] Josephine Scott then. And...

Suzie Medina [00:39:33] Also, she got the school district, job afterwards?

Melba Scott [00:39:38] Out of that movement, you know, someone took interest in her and what she was doing, and they brought her on and she brought other people on, you know, in the neighborhood. Because she helped, because they started organizing right on the East Side first before even Casablanca School got into it.

Suzie Medina [00:39:58] Oh, yeah.

Melba Scott [00:39:58] It started it, but it started with mom, when she got that she got to making phone calls. And I'll give you that story to look at. I wrote it as a when I was in, when I was looking on San Bernardino Valley College for a minute. And I wrote a composition about it. So I'll, I'll let you look at that.

Henry Apodaca [00:40:19] Yeah, that'd be awesome.

Melba Scott [00:40:20] Because I yeah.

Catherine Gudis [00:40:21] Totally awesome.

Melba Scott [00:40:22] I have a...

Henry Apodaca [00:40:22] That would be amazing.

Melba Scott [00:40:23] ... documented that, what led up to it. So, it's all written down because I'm better on paper.

Suzie Medina [00:40:31] No yeah.

Catherine Gudis [00:40:31] That's great.

Suzie Medina [00:40:32] Well, we had this reunion, not too long ago. My kindergarten, our kindergarten teacher came my brothers and my kindergarten, Mrs. Vallez [?]. I always called Mrs. Vallez, I don't know her full names. Anyway, she came and she was telling she was right. "No. I'm retired, I don't I don't have to, say or watch what I say, you know, be politically correct. But let me tell you kids," she says. "I was on the busses with you guys because your parents asked me to go, and I wanted to see for myself how you were being treated when you went to the school's front." So we had an empty lot right there on High Street. We pick up the bus and then they would take us. And she said that that we would get to some of these schools, the parents were these white parents had signs "go back home beaners," you know, "blacks, we

don't want you in our neighborhood." And we were crying and I don't remember much because some stuff I just just don't remember. But she said, "no, you kids, I had to come back and tell the school district, 'hey, wait a minute. I don't know if this is a good idea because these kids are petrified even getting off this bus.'" But that's just what had to happen. And, and again, here we are, all different schools the first year and we had no type of support system, the kids. So we're just going to go along with my my kindergarten teacher said there was a very sad time and there was nothing she can do, the only thing she can do is go on these busses and give the parents some kind of feedback on what was happening, and she said it was very, very, sad to see the other side. It wasn't just, you know, having us get off and "yay get to go to a really nice school." No, they didn't even want us at some of these schools.

Melba Scott [00:42:26] And I have a photograph that I'll let you there, copy of, of some of the group of the first ladies like, Mrs. Munoz[?] and all of them that used to come from a neighborhood...

Suzie Medina [00:42:36] Right.

Melba Scott [00:42:36] To to watch the kids, to make sure that.

Suzie Medina [00:42:40] Well that's what I was telling about.

Melba Scott [00:42:40] Yeah.

Suzie Medina [00:42:40] That lady Alice, I wonder what happened to her?

Melba Scott [00:42:40] I have a, I'll give you this picture because she gave me the picture. It's something we went to, she goes, "Your mother was Josie" I go, "Yes," she says, "I have something for you." And she she gave me a picture. And it's all of them, at a restaurant down on Rubidoux. They had gone together, but they were one of the main groups of people that came together, that got jobs through the school district, that helped with that whole thing, because.

Suzie Medina [00:43:09] So we would have because of language barriers within Latino families, if, I'm going to say our families. So what happened? Our black families, the moms, they came in and said, "Don't worry about the, if you can't speak, if something happens with the children or something, we're going to come in, we're going to go pick them up. We're going to take them to school." Because it was again set for failure. But if it wasn't for Mrs. Williams, Mrs. Salon, that's. My mom, I remember we missed the bus for whatever reason, and my mom was like, "What do I do? Like, I'm not going to call your father. He just opened up the restaurant and he's not going

to come back," and Mrs. Williams, "No, I will no, no, let's, come on [?], we're going to call Mrs. Williams." She said, "if anything happens, call me." And she was right there. So you had these women, that were ready to help in whatever way to make this work.

Melba Scott [00:44:01] Nora?[?]

Suzie Medina [00:44:01] Yeah, yeah, yeah, that was this.

Melba Scott [00:44:05] And Mrs. Walls [?].

Suzie Medina [00:44:05] Yeah. That's that was.

Melba Scott [00:44:07] Mr. Hall [?], Miss Jenkins. It was a gift. I mean.

Melba Scott [00:44:09] They've worked as a community. We were really a community back then.

Suzie Medina [00:44:14] Yeah.

Henry Apodaca [00:44:14] Yeah, when you, that I think hits, it's dead on on the bullseye when in the storytelling here or at least in the narrating, you have cooperation like with Venice and the families. And then you have cooperation within families in the same communities and that, what was going through my mind is what a what a what, there's no better example than community, in the sense where you have it's like, what do they say it takes a village to raise a child?

Melba Scott [00:44:42] And we really were that way.

Suzie Medina [00:44:44] Maybe that's why it wasn't so tragic for us that it was heart wrenching, or because for us, it was good memory. Okay, we're going through this. We went through this and we can sit here and talk about it. But actually in another content it could have been worse. You know, we could have been saying, wait a minute, this, if we didn't get the support of the families.

Henry Apodaca [00:45:03] Yeah.

Suzie Medina [00:45:03] If we were isolated, can you imagine that happening to us as children?

Melba Scott [00:45:08] But we were strong community.

Suzie Medina [00:45:08] But we were strong community, yeah.

Melba Scott [00:45:10] I didn't realize it until after integration I think.

Suzie Medina [00:45:12] And in the way, my mom, I remember mom saying, "Oh, we gotta get some tortillas, we are having some burritos [?] because we're going to take them to the William's family or Mrs. Solan's. [Spanish] You know, she doesn't have to cook and she has other children she has to fend for too, not just fending for our family, taking my mom or whoever missed the bus. I mean, they had other things to do, but somehow they made it work.

Melba Scott [00:45:38] But that's how our community was back then. That was the beauty of it. It was that we took care of each other and and like, it wasn't this color thing.

Suzie Medina [00:45:49] No.

Melba Scott [00:45:49] It was like we took care of each other. We were in each other's houses, in and out, all day as kids. Like it we're, we're playing at my, at our house, we're going to do a play that day. We want to bake a cake. Mom's not gonna let us do it in our house, but Mary Torres will let us do it over there so we go over to Sylvia's house, because Mary would let us use her kitchen and you know it, you know, Yoy use to, Joy said Argosa [?] used to eat at our house all the time. When we had lunch, whoever we were playing with, we had those bologna sandwiches, potato chips and Kool-Aid.

Suzie Medina [00:46:28] We did, I don't think we knew what poverty was in the sense, you know hunger.

Melba Scott [00:46:31] Hunger. We didn't.

Suzie Medina [00:46:33] We did not know what that was because somehow somebody fed us.

Melba Scott [00:46:36] That is true.[?]

Suzie Medina [00:46:36] And they knew too that we need to eat. But and on the other side, when one got in trouble, we all got in trouble.

Melba Scott [00:46:42] We all got in trouble.

Suzie Medina [00:46:43] We knew that was coming too.

Henry Apodaca [00:46:45] You know, the strength of the community seemed so powerful.

Melba Scott [00:46:48] It was.

Suzie Medina [00:46:49] It was.

Henry Apodaca [00:46:49] That it broke language barriers.

Melba Scott [00:46:50] Yes.

Henry Apodaca [00:46:50] It broke cultural barriers in the sense of having two different communities.

Melba Scott [00:46:54] Right.

Henry Apodaca [00:46:54] In the same area. I would even go as so far, just from my perspective, you know, just go up the street here on Ninth, you have Our Lady of Guadalupe Shrine and Second Birth Baptist on our tour previously, Suzie, we were looking at other Baptist church. So there's just this plurality of of people, faiths, languages. And I'm glad that we got on this topic because one of my next question was, or is, growing up... and kind of thinking about it until now, how would you characterize the Eastside, Eastside of Riverside? You know, as a child. And how does that compare to today? Because, like, you get you went great on detail in your youth, but kind of giving more of a compare and contrast between how the Eastside was and how you see it today in hindsight.

Suzie Medina [00:47:55] For me, unfortunately I, as I'm growing up I was seeing the Eastside become more fractured. You know there was division which I never had seen before. There was the the bridge to 14th Street and then from 14th Street to to Eighth Street and from H.P. to Third Street, that was now you're talking three, three sides per se. So.

Catherine Gudis [00:48:23] What was this? What's the story of the, what bridges are you talking about? You know, those what happened that [unintelligible].

Suzie Medina [00:48:28] That make our boundaries sides.

Melba Scott [00:48:29] Well for the, those were like the boundaries of the sections. You know, like, I didn't know many kids that lived beyond 14th Street because I was 13th to to, University. Okay, or to, yeah, to about here. And then back there was that kids went to Longfellow, whatever. And what what's common for us though we would meet each other within the summertime. Because of Lincoln Park.

Suzie Medina [00:48:55] Lincoln Park. Remember with Halloween?

Melba Scott [00:48:57] Everybody would come to the swimming pool and you would, Dory [?] had the dance classes. And there was brass [?].

Suzie Medina [00:49:04] The settlement house, the settlement house.

Melba Scott [00:49:06] The settlement house. We had a Girl Scouts and, and, and, Woodcraft Rangers and field trips. Field trips. It was, the park was the heartbeat. We had bonfires in the fall and Christmas we had Santa Claus. And, you know, we just, baseball games and, labor, was it Labor Day? What's the the day before school? I mean, the last holiday before school started, when they're going to close the pools, all the money that they would collect at the swimming pool for when you would be fined for something, they would take our little nickels and dimes and they'd save it. And then at the last day at the swimming pool, they're going to throw all the money in the pool. And so that was a big thing for all the kids. And we'd have all the, we'd have, like a carnival at that park where all the booths, all the food, and they're going to throw money into the pool. And so that.

Catherine Gudis [00:50:07] And then the wait so, continue so they threw money in the pool.

Melba Scott [00:50:12] All the money that we been fined.

Catherine Gudis [00:50:14] And then what?

Melba Scott [00:50:14] And we get to dive in and get money. And I mean, we, a nickel then got juice and stuff. You got a nickel? You got five penny candies. And they were big then, and they ripped away [unintelligible]. You know, but it was like, we had we had just things that we did that was year after year after year.

Suzie Medina [00:50:41] I think though for, on third Street. There was a lot of military white people that lived in those areas.

Melba Scott [00:50:48] Yeah.

Suzie Medina [00:50:48] And then we, in our, you know our people started, you know, migrating into those areas. Cause there were a lot of curls [?]. And then because, I remember my dad, one of his friends, that went to the restaurant, he was a colonel or something, and he was moving, and they, and I loved playing the piano with the daughter. And so they said, you know, we're going to leave you the piano. And my dad told my two uncles, can you, you know, get this piano? Here's the truck. Go and get it. Well, they were both under the influence. And right there was a dip and there went my my career, my piano went into that ditch, and I don't know what happened. And pieces, but what I, I want to remember, those were all white families.

Melba Scott [00:51:33] You're right.

Suzie Medina [00:51:33] And then, we started going. So I think that's where we knew, though, that was all the boundaries of the Eastside, because we started going into those, we were getting married. Now where do we go. We stayed in those, in that area. Where knew our place too. The railroad tracks. I mean, for us to, we'd always go downtown just to go to the show or something, right?

Melba Scott [00:51:52] Oh yeah we would go. But, then

Suzie Medina [00:51:54] What I'm saying but.

Melba Scott [00:51:54] Yeah.

Suzie Medina [00:51:55] The boundaries was right by those[?] Railroad track by Jolly Cones.

Melba Scott [00:51:58] Yeah. By Jolly Cones.

Suzie Medina [00:51:59] And then Third Street go around and then, the bridge and then Chicago or not even.

Melba Scott [00:52:06] And the underpass wasn't there yet, so it was just railroad tracks, right? Right here. We would have to walk. But. Yeah.

Suzie Medina [00:52:13] But we unfortunately, I hate to say this, but we knew our place. Do you not think?

Melba Scott [00:52:20] Well...

Catherine Gudis [00:52:21] But did your parents own, the houses where you lived?

Melba Scott [00:52:25] Yeah.

Suzie Medina [00:52:25] Yes.

Melba Scott [00:52:26] Yeah. You owned, they owned the properties where they lived and they were.

Suzie Medina [00:52:31] But I wanted, not I hate that word [?], maybe we were getting married and staying in the same location.

Melba Scott [00:52:37] Yeah.

Suzie Medina [00:52:37] We didn't go far.

Melba Scott [00:52:38] Yeah, we stayed in our neighborhood.

Suzie Medina [00:52:40] Maybe that was just a comfort zone for us.

Melba Scott [00:52:42] We stayed in our neighborhood.

Suzie Medina [00:52:44] But yet we thought it was far going, you know, across Eighth Street way too.

Henry Apodaca [00:52:48] Yeah.

Melba Scott [00:52:49] But as a kid, you know, on Saturdays that's what I liked about it, once you got your chores done, although our little group, we were, we'd cut loose and go all over places we're not supposed to be. Okay, but that was the adventure. You know, we would all day we could be gone. As long as we're in before the streetlights and so on Saturdays, it was about getting your chores done because we're going, you know, in the summer.

Suzie Medina [00:53:17] But as far as right now, the way I see the Eastside. It's it's not the Eastside.

Melba Scott [00:53:22] It's not the Eastside anymore.

Suzie Medina [00:53:23] Many of the families, the older families have gone, you know, that their their children have not stayed on, they've moved on to other, you know, states or city. And unfortunately the history went with them too, because I think it should have been documented somehow, especially as, controversial as Riverside has been. It should have stayed with the, somehow there should have been some kind of recognition especially. But it's all again, about money, all this money that goes to UCR is our money. That marketplace is our money because we have the perfect recipe to get money, federal money, state money, county money, city money. Because we have to make use of everything. You have your black families, you have your Mexican families, you have the poverty, you have economic, you have everything. And to better us, we've been able to get millions and millions of dollars. And we're still the same. Maybe a butterfly here and there.

Melba Scott [00:54:26] Yeah.

Suzie Medina [00:54:26] Or a paved, or you know, art alleyway or something. And unfortunately, we have these nonprofit agencies that do this helicopter thing.

Melba Scott [00:54:34] Yeah.

Suzie Medina [00:54:34] They come in and they go out or they get information from us. Come in and they say, oh, yeah, we promise you this. We promise you, the what is it? The medical school.

Melba Scott [00:54:44] Yeah.

Suzie Medina [00:54:45] They did the same thing with us, too. They were giving us stipends. "Can you hold a little, meetings throughout the, barrios. And you host them, you get your people to host them and then give us the information. And believe me, always, it's going to be taken care of. We're going to give you 50 bucks if you can help us." What's 50 bucks compared to millions and millions of dollars that they were getting because they were trying to let the school know that this was very, very needed, this, medical school. And so we had everything again, we did it for them, laid it out, gave them all the information. We we saw those people. And, for about a year and a half. And then never saw them again. We didn't even get information of what happened. The results? Nothing. It was just so disrespectful.

Henry Apodaca [00:55:38] You know, so I'm wondering, you know, I really love how the park is characterized in yesteryear as the as the heartbeat as our pulse of the community.

Melba Scott [00:55:49] It was.

Henry Apodaca [00:55:49] Would you say the same thing about the park today?

Suzie Medina [00:55:53] No, no, no, no, not at all. And it's part of the thing that we don't get the funding. There's no, there's no structure.

Melba Scott [00:56:04] No more ownership either.

Suzie Medina [00:56:05] No ownership of like the programs we ran, the programs.

Melba Scott [00:56:09] Yeah, we did.

Suzie Medina [00:56:09] People in the community ran the programs.

Melba Scott [00:56:12] Right.

Suzie Medina [00:56:13] I think that's why they were successful. We had.

Melba Scott [00:56:17] And migration played a big part.

Suzie Medina [00:56:18] Yeah.

Melba Scott [00:56:18] So people are coming in from different, parts of Mexico and.

Suzie Medina [00:56:22] And L.A. even.

Melba Scott [00:56:24] Yeah, L.A., yeah you're right.

Suzie Medina [00:56:25] Becuase the housing was so much cheaper here.

Melba Scott [00:56:28] Yeah you're right.

Suzie Medina [00:56:29] And I remember the first time I heard anybody having a purse[?] match on 12th and Onawa [?] of all places, you know, and it was somebody that wasn't from

here. And we were just stunned, you know, that what's what's going on, what's changing? And, you know, because this was a community where you didn't, you had respect for your neighborhood. You just, the people in your neighborhood. Somebody knew who you were. They they knew your family. And so you have investment in the neighborhood.

Catherine Gudis [00:57:08] Absolutely.

Suzie Medina [00:57:09] Okay. And and and that's not there. And when you try to do something, you can get pennies here, pennies there, to do a little thing, but nobody really invests in, in the community, you know, in, in what we have and the kids have nothing.

Henry Apodaca [00:57:27] And it's, I imagine that's where you got, Suzie we were talking about ownership.

Suzie Medina [00:57:31] Ownership, right?

Melba Scott [00:57:33] Yeah.

Henry Apodaca [00:57:33] You know, and the archive that I work out right now, you know, we service Skid Row community. And one of the things that we discuss is, only a community can identify its problems, and the community can create the systems to address problems or the needs. It doesn't necessarily have to be a problem. So when I hear of families hosting something at the park. We have this, you know, a parade, a carnival and families are really taking ownership and creating these systems in the community for the youth or just the community in mass. I think that's beautiful. To look at it now and to understand how the Eastside has been fractured. What I'm wondering is what were the forces creating the fact, the fracture in the Eastside? What were the those driving forces that that caused your understanding? This is one section. This is another section and this is yet another section. Were they political? I guess that's what I'm trying to get at.

Suzie Medina [00:58:38] I would say all of the above.

Henry Apodaca [00:58:39] Gang related? I don't know. You know, just.

Suzie Medina [00:58:43] It would be a little bit of everything because we did have the gangs. We had a gang injunction. I worked on those types of programs here. You have to live the, you know, it's like an outsider coming in and trying to tell you. Well, you need to watch yourself this way. No, I've been here forever and we use this canal water. We don't use that water. We use

this water to do that. It just isn't. I had so many, you know, run ins with people from UCR especially. Come in and try to tell us how we should do things. Why don't you come to the table first and sit with us and ask us? We know what we need. We don't need you to make these up over there, you know, come and ask us and then we'll give you that respect and then work with you. And then you help us get those things.

Melba Scott [00:59:32] And one of the things that I'm thinking about, like we have, you know, porches, you know, and front and you sit [unintelligible].

Suzie Medina [00:59:38] Oh, that's a good one.

Melba Scott [00:59:40] You know, and I miss porch life so much. Because the neighbors are going up and down there hanging at the fence. You know, the guys that picked the oranges would bring us lunches. You know, when they're off work and, you know, that kind of thing. But I remember my grandmother, she always read the paper, and she would I mean, one of the things that she would say is, "If you really want to know what's really going on, don't read the front page, read the business section." And she would say that, I remember she would sit there because we lived across the street from Irving School, but we could see the 14th Street. And in the early 60s, I remember grandma would say that, and I didn't understand what she was talking about, that one day there won't be an Eastside because they're going to, I said, she said white people wanted their downtown and then they moved all up in Canyon Crest, not Canyon Crest because it wasn't there, but, you know, Sugar, Sugarloaf Height [?], you know, back up in there. They, I forget what they call that area, Highland?

Suzie Medina [01:00:48] Over by UCR.

Melba Scott [01:00:51] Over by UCR up in there, she said. "And they have us, we're right in the middle. So for them to get to where they make their money, they got to drive through the Eastside," she says. They're going to take all of this, including that park." And this was in the early 60s. My grandmother, she could see this, that this was going to go down. And, you know, we're thinking, oh, this is always going to be. And she's exactly right. Now we're not even on the map. They changed our,.

Suzie Medina [01:01:19] The boundary.

Melba Scott [01:01:20] The boundary.

Catherine Gudis [01:01:22] What did you first notice, do you remember if you think back like 60s, 70s, 80s, 90s, what what happened at Lincoln Park? And, you know, it's been strange not to see when or how the pool was closed.

Melba Scott [01:01:37] Oh it was in the 70s.

Suzie Medina [01:01:38] So what they promised us, and not me, per se, but they promised the community.

Melba Scott [01:01:45] The community.

Suzie Medina [01:01:45] A better park. And when I think better, I'm just, say, writing [?] fiction. Because we have everything antiquat, everything was anti- I mean.

Melba Scott [01:01:53] It was old.

Suzie Medina [01:01:54] Where else would be be a picnic show [?]? Because we're hitting ourselves on everything. And everything was old.

Melba Scott [01:01:59] It was old.

Suzie Medina [01:02:00] So, they said, we're going to fix, you know, you're going to have nice fencing. You know, better equipment. You're going to get a brand pool because that pools been there forever. And so, so the community said, why not? You know, the ones we have, we had Mr. Sotelo at the time, Mr. Rebar. We had very influential leaders, Latino and black leaders, her mom, Miss Peggy.

Melba Scott [01:02:27] Peggy, Mrs. Streeter [?] [unintelligible].

Suzie Medina [01:02:31] Hazel. What you know.

Melba Scott [01:02:32] [unintelligible] of us so.

Suzie Medina [01:02:32] We had our differences, we could agree to disagree, but we were there for the Eastside. And so they came together and they said, "You know what? For our kids. We're doing this over here. Why not have a brand new park for them?" Never thinking what they did to us, that that that would stay forever. They went right through there with that street and.

Melba Scott [01:02:55] And they and they when they start blockin' stuff off.

Suzie Medina [01:02:57] Yes.

Melba Scott [01:02:58] And understand it's not coming back. It's not coming back. There, and it looked like a graveyard and they stick a little jungle gym thing, you know, over a week.

Suzie Medina [01:03:08] Right.

Melba Scott [01:03:09] It just...

Suzie Medina [01:03:10] Because we would play ball and we had our baseball fields.

Melba Scott [01:03:13] We had basketball courts.

Suzie Medina [01:03:15] Played at basketball courts.

Melba Scott [01:03:15] We have the picnic area.

Suzie Medina [01:03:17] And then we had the little, the Lincoln Park Center.

Melba Scott [01:03:20] We have the center. We have the playground in the front. We have the, just the areas where you could just bring your blankets and sit.

Suzie Medina [01:03:28] The trees.

Melba Scott [01:03:28] And that was the cool thing, you know, that you always know the good ones would be over at this part.

Suzie Medina [01:03:35] Right.

Melba Scott [01:03:35] I remember the guys in the summer would come with their congas and bongo drums, and they would be, you'd hear them in the park playing those drives.

Suzie Medina [01:03:43] Or show off your car.

Melba Scott [01:03:44] And show off your cars. You had that that, remember the the thing for the veterans, that fountain was a beautiful fountain.

Suzie Medina [01:03:52] Oh yeah.

Melba Scott [01:03:52] They used to have as a monument to the to the veterans and.

Catherine Gudis [01:03:57] At Lincoln Park?

Melba Scott [01:03:58] At Lincoln Park it was it was.

Suzie Medina [01:03:59] And then the, with the bikes [?] they would help out too with us, with those kids. Then you had a little, market call, or a little restaurant, Los Amigos.

Melba Scott [01:04:09] Los Amigos.

Suzie Medina [01:04:11] Everybody went to Los Am-. And we, it was ours.

Melba Scott [01:04:13] At, you know, when they had the break between the swimming sessions, you could go get your tacos and your Mexican hot dogs and.

Suzie Medina [01:04:21] Get the grease.

Melba Scott [01:04:22] And get the grease.

Suzie Medina [01:04:22] That was our suntan.

Catherine Gudis [01:04:25] Was that the place that was in Lincoln Park, that used to be the orange sweetshop, that's old, that's like '20s is the orange sweetshop.

Suzie Medina [01:04:31] No this one, right was on 12th Street.

Catherine Gudis [01:04:33] On 12th?

Melba Scott [01:04:33] On 12th Street.

Suzie Medina [01:04:35] 12th and what's the [unintelligible].

Melba Scott [01:04:37] The one that went up to the, blue right there, the orange packing house. What was that school?

Catherine Gudis [01:04:42] Chappa market?

Melba Scott [01:04:44] No.

Suzie Medina [01:04:44] No.

Catherine Gudis [01:04:45] No, commerce I mean.

Suzie Medina [01:04:46] Yeah, commerce.

Melba Scott [01:04:48] Commerce. Yeah, yeah, right.

Suzie Medina [01:04:48] But, you know, in those days too the reason why Lincoln Park was the park, it was ours. Because if we wanted to go swimming, we could go to Cutters. We would go to, RCC. But that was a big quarter. Who has a quarter? We didn't have a quarter. We can do a whole bunch of the quarter. And then we couldn't, they wouldn't allow us to get, to go to those so [unintelligible], remember the?

Melba Scott [01:05:11] Yeah.

Suzie Medina [01:05:12] Like by Poly High School.

Melba Scott [01:05:13] Right.

Suzie Medina [01:05:14] And that was open to the public. And they would not allowed to go there.

Melba Scott [01:05:17] Because they used to be segregated about, you know.

Suzie Medina [01:05:19] All of this was segregated.

Melba Scott [01:05:20] So they built us this, this pool. And it was better than the pools that they had when they first opened the the new pool that they had put down, there it was a big swimming pool. And, but it was ours, you know, and...

Catherine Gudis [01:05:38] And do you remember?

Melba Scott [01:05:39] Oh, the lifeguards.

Catherine Gudis [01:05:40] Do you remember? Like what?

Suzie Medina [01:05:41] Yeah. The lifeguards.

Suzie Medina [01:05:43] Well, Lloyd and Hewie [?].

Melba Scott [01:05:45] I mean, they, Hewie came to my my wedding. You know, Miss Pavitt [?], my first grade teacher, you know, you know, or teachers.

Suzie Medina [01:05:53] I think the people that came into the Eastside wanted to make a difference too with us. You know, wanted to be a part of. It wasn't like they're doing us a big favor. I have to be here and get paid. You felt this genuine care for family with us.

Melba Scott [01:06:09] Family, yeah.

Suzie Medina [01:06:09] It wasn't just like, okay, gotta go over my shifts over. No, they stayed with us to make sure that whatever we needed to learn or have, that they're going to make sure we've got it, somehow.

Melba Scott [01:06:20] Yeah.

Suzie Medina [01:06:21] And then they were, what they were doing. What they were, I really thought[?] it, especially Hewie[?], they were teaching other kids or other people how to swim, how to do it correctly so they can go teach us. And hand [?] at the time.

Melba Scott [01:06:36] Do you understand it?

Suzie Medina [01:06:37] It wasn't just mean [?] work with them or let them figure it out. No, they taught us and they taught other people like Mrs. Carol, Williams. She became a lifeguard, too, so people were becoming more of themselves. With these people, they were coming in to help us or getting jobs there to to to better ourselves and and know. "Hey, yeah. I want to be a lifeguard." Ok.

Melba Scott [01:07:00] And they were supportive of you outside of the summer. You know, like something happened, they would come, they would be there.

Henry Apodaca [01:07:08] I really like that idea. I refer to it as a transmission of knowledge. Ensure survival. Teach one. And I think that's, for me, that's a huge cornerstone of community.

Melba Scott [01:07:22] It really was.

Henry Apodaca [01:07:26] I like where this conversation is going. I think it's getting pretty well in depth and seems intimate and as far as your memory and the stories you've that been retelling. I kind of want to shift gear again really quick, if you don't mind. Because I think we very much established the community itself.

Suzie Medina [01:07:45] The flavor.

Henry Apodaca [01:07:46] We had, Suzie and I had gone on a tour previously, and we were talking about, barracks or at least barracks that were once located on the Eastside. And from what I understand, these are barracks that servicemen from March were placed in over here in the Eastside is that?

Suzie Medina [01:08:11] The ones on White Street.

Melba Scott [01:08:13] They weren't barracks they were like module homes.

Suzie Medina [01:08:16] Like bungalows.

Henry Apodaca [01:08:16] Bungalows.

Suzie Medina [01:08:16] Bungalows yes.

Melba Scott [01:08:17] They were bungalows, but they were so cute.

Suzie Medina [01:08:20] Right. But remember, they didn't let the people stay on ground at, March Airforce Base.

Melba Scott [01:08:26] March. I didn't know that that was the reason.

Suzie Medina [01:08:31] I don't remember anybody going over there and staying there. So anyway, they would come and stay in these bungalow homes on White Street, but primarily mostly were service men like you could hear Mel say were African-American. Yeah. You know, I don't remember any of my kin folks saying I'm staying on White Street because I'm living in the bungalow. [unintelligible]

Melba Scott [01:08:52] White, Douglas, on that other inborn [?] toward University. The little bunga- the little bungalows [?]. But they were cute.

Henry Apodaca [01:08:58] And these were primarily black families living in these bungalows?

Suzie Medina [01:09:01] And those and then, it shifted [?] that area, became all black families living together because everyone kind of knew each other, and they just kept going. And then but the Eastside was more down, like on Park Avenue, [Spanish]. We're all injured [?]. But then it started getting more-.

Melba Scott [01:09:20] Settlement house, you know.

Suzie Medina [01:09:22] Settlement, yeah the settlement house.

Catherine Gudis [01:09:22] When it moved?

Melba Scott [01:09:22] Then you have Mt. Vernon.

Suzie Medina [01:09:26] Moving [?] People were.

Melba Scott [01:09:26] I mean, Vermont and Georgia.

Suzie Medina [01:09:30] Yeah. This is like in the 60s and 70s. Then we're shifting here again.

Henry Apodaca [01:09:35] What I find interesting is March Air Force Base is so far away. I mean it's

Suzie Medina [01:09:40] But but but it was easy to get to back then because you didn't have the traffic you can get out to March Air Force Base.

Henry Apodaca [01:09:44] That's true.

Suzie Medina [01:09:45] Alasandra was a clean strip. You could get out there, you hit that gas and you'd be out there in no time. Now it takes forever because there's so much traffic and they, you know, all of that. But it didn't take long to get to those places.

Henry Apodaca [01:10:01] Was there any reason why they, from from what you know, is there any reason why, these bungalows were designated in Eastside Riverside? Was it just arbitrarily placed? Just something I was thinking about.

Melba Scott [01:10:15] They were just there that I remember. But then, you know, but, you know, other people lived in 'em too because I know my uncle, he wasn't in the service.

Suzie Medina [01:10:23] Well, but I think it became that, that's what it became.

Melba Scott [01:10:27] Is that what it became?

Suzie Medina [01:10:28] That's what I'm saying. It became where you could go down White Street and at that u-u [?] kind of thing, because things were getting heated now with the climate change and, you know, segregation and, and the riots and stuff. And then, we were blamed for a lot of stuff because we lived over here in the I.E.. So they were saying people from L.A. were hiding out over here for whatever reason. And so when you go down White or [unintelligible] like, you got to be careful, you have, they have to know who you are or your car. I remember that. Do you remember that?

Melba Scott [01:11:02] No, I don't remember that. What I remember is, when they started building houses out in Moreno Valley because, a lot of people started moving from, from.

Henry Apodaca [01:11:17] That's right.

Melba Scott [01:11:17] From L.A., and.

Suzie Medina [01:11:19] And Riverside.

Melba Scott [01:11:20] And Riverside. And the gangs were coming and the, and... You did have to be careful, when I remember you having to be careful was when the, we were getting a lot of strangers in and gangs were coming, and, you had to be careful what street.

Suzie Medina [01:11:38] Because I'm saying what? This is our neighborhood.

Catherine Gudis [01:11:40] So when did you, so you lived, when did you guys leave Eastside or do you still live there?

Suzie Medina [01:11:48] You never really left.

Melba Scott [01:11:49] I left, I moved to Oregon for a little bit but.

Catherine Gudis [01:11:52] Yeah.

Suzie Medina [01:11:52] And I.

Melba Scott [01:11:53] We both.

Suzie Medina [01:11:54] And I live on the property of where Lowell School.

Melba Scott [01:11:58] Yes.

Suzie Medina [01:11:59] Got firebombed, that's a senior

Henry Apodaca [01:11:59] Oh, that's where we went.

Catherine Gudis [01:12:01] Yes, yes.

Henry Apodaca [01:12:02] You live over there.

Suzie Medina [01:12:03] Yeah. I live in there. And, in fact, that little church was the kindergarten. I'm right there by that.

Catherine Gudis [01:12:08] Yeah.

Suzie Medina [01:12:08] That little church. Okay. So.

Catherine Gudis [01:12:12] So so can you, like, think back because, like, I have a student who, is from Eastside. He was a gang member, he was incarcerated. He went back to school after, and he had no idea about Lincoln Park. I showed him old pictures and that there was a pool and quotes and stuff. He had no idea that ever existed. And so I'm guessing maybe that he, because, you know, he's now older, you know, I'm guessing maybe that was maybe the '80s, 90s?

Melba Scott [01:12:44] 80s.

Suzie Medina [01:12:45] This is what I'm talking about. So you're gettin' all this migration of people coming in from Mexico or other areas.

Catherine Gudis [01:12:53] Other areas, yeah.

Henry Apodaca [01:12:53] Yeah.

Suzie Medina [01:12:53] And they have no history.

Catherine Gudis [01:12:56] No connection.

Melba Scott [01:12:56] No connections.

Suzie Medina [01:12:57] They're just coming because it's cheaper rent or whatever. And so I used to teach parenting classes for free just because for, for history lessons. The the reason why you're coming over here is for opportunities. But let me tell you where you're living at. This is, we all, my parents, my great grandpa and all of them opened up these doors so you could be here at a easier time. It wasn't like this all the time. But you need to give back to the community, because that's what I was grew up by. We lived for a cause and a purpose that was embedded in us I think, a responsibility. Like you're not just going to let somebody just not eat and I know that so and so, Jackie's not eating or whatever, you know, you, that was our social responsibility to go and help that your neighbor out no matter what. I don't care what color you are. In those days, again, it was not a color. So these people, I'm not these people but people are coming now shifting from Mexico or wherever, like Melba said, L.A., and they have no clue of what Riverside was all about.

Melba Scott [01:14:05] None of this, [unintelligible].

Suzie Medina [01:14:05] Yeah, and so I'm the only way at that at that time in the 90s, I go, how do I do this? How do I get these people connected? It was in parenting classes and I said, look, this, my parents and and I could say what I wanted because I was from there. I was born and raised there. My dad was born. So don't tell me what I cannot and not do. So it's easier to to say, no no no no no no, you don't know. So they're like, okay, you caught me. Because you know our people will drive you to that point, where okay, [unintelligible] yourself. And so I was trying to tell them you're working hard because on this side it was nothing but Mexicans. And we're

still a bunch of Mexicans. So let's move over here. You know, I said, to Sara [?] I have to tell these kids, if you're going to break into a car, don't do it to us. Go to Canyon Crest.

Melba Scott [01:14:56] Go to Canyon, right. Get the good stuff.

Suzie Medina [01:14:59] I mean, yeah I mean yeah, yeah.

Melba Scott [01:15:03] But you don't, you don't crap where you live. You do it, yeah.

Suzie Medina [01:15:07] Right, come on guys, you know we're all here together. And that was what I wanted to. This is the reason why you're living here and this is what I used to be. And my grandfather help and probably Melba's grandfather, helped build the settlement house. Settlement house is that adobe building. It was built by the whole neighborhood. And it used to be at Lincoln Park before and then the Mrs. Welock [?] and them brought it over, well, they stopped it and then they brought it over there to Bermuda Street. So we know the history.

Henry Apodaca [01:15:41] Yeah.

Suzie Medina [01:15:41] So, you know, it makes me mad. When you have offelas [?] all algarav [?] getting all these. So

Melba Scott [01:15:47] Yeah.

Suzie Medina [01:15:49] Or rosemaid [?]. They've done all these things, but. No, they're not even from here. Well, Ark [?] is, but, you know, they have no clue what really happened when we were coming. I was in a meeting once with, Mr. and Mrs. Luna, and they've done a really good job with LULAC [?] and stuff. And I said, they were talking about the dynamics of the Eastside and stuff, and I go, "I'm so sorry." I said, "but no disrespect to you and I know you've done a lot, but you're not from here."

Henry Apodaca [01:16:18] I'm going to pause it right there.

Melba Scott [01:16:19] Hit that pause, because I was trying to give the signal.

Catherine Gudis [01:16:22] Oh okay, yeah. Yeah yeah yeah, yeah. Okay, but who did you just mentioned that, filled [?] the work, who were the LULAC [?] people?

Suzie Medina [01:16:31] The [unintelligible]. Mr. and Mrs. Luna, and Smith, Steve Ellis. I'm sorry.

Catherine Gudis [01:16:35] Right. Yeah. Yeah, yeah, yeah.

Suzie Medina [01:16:37] You know, and I and.

Melba Scott [01:16:38] And we have Mr. Jerusalem [?].

Suzie Medina [01:16:40] But they're trying to tell me things and I'm like, no.

Henry Apodaca [01:16:45] I have these old beads.

Melba Scott [01:16:46] Oh, I love the beads.

Catherine Gudis [01:16:48] Who were the other?

Melba Scott [01:16:48] If they're missing, [unintelligible].

Catherine Gudis [01:16:50] Who were the other people who are still around who like, are the history? Do you know what I mean? Like you guys.

Suzie Medina [01:16:59] Yes. You know what? There was Natefuentes [?], do you know Natefuentes?

Catherine Gudis [01:17:02] I interviewed Natefuentes.

Suzie Medina [01:17:03] Did you?

Catherine Gudis [01:17:05] I did, I did. I have the transcript of it. You know, at the time, it wasn't so technologically, she was amazing. She talked about, you know, families crisscrossing through backyards and how people would take care of each other. And I was, you know, what she talked about also was, because obviously she was much older than you. I mean, she's another generation. She talked about her parents not wanting her to fraternize with the braceros.

Suzie Medina [01:17:33] Right. You just didn't go there.

Catherine Gudis [01:17:35] Do you remember where they where? Did they live in Eastside?

Suzie Medina [01:17:38] Yeah, right there. Yeah. On the bottom there's, I was showing.

Catherine Gudis [01:17:43] The Hollows?

Suzie Medina [01:17:43] The How- well those were. There was the Green Hollows.

Catherine Gudis [01:17:46] Yeah, no, you know what I never.

Suzie Medina [01:17:48] There's the Green Hollow and then the Hollows.

Catherine Gudis [01:17:48] I never understood the Green Hollow.

Suzie Medina [01:17:51] I was showing Henry. So the Green Hollow.

Catherine Gudis [01:17:53] What street is that?

Suzie Medina [01:17:53] 11th Street.

Catherine Gudis [01:17:54] 11th Street.

Suzie Medina [01:17:54] Between Sedwich and Victoria. So the Green Hollow was, they were leveled partials, they were bigger at the time. And so everybody lived like like they do in East L.A., you know how they have those terraces.

Catherine Gudis [01:18:10] Yeah, yeah.

Suzie Medina [01:18:11] That's how that was.

Catherine Gudis [01:18:13] Really? And so they would stay kind of bungalows?

Suzie Medina [01:18:17] They were just mixed.

Catherine Gudis [01:18:18] Yeah, yeah. More like yeah yeah yeah I've seen pictures.

Suzie Medina [01:18:20] Very very dilapidated, I mean so in 1969 and the reason, right, is because I remember doing a paper on it, we had a, the big rainstorm in '69 and the, the Green Hollows just undermined themselves. Maybe because they've been there forever and they just fell apart I mean they really just came down.

Catherine Gudis [01:18:45] Oh, wait. So the Hollows was 11th between Sedgwick and Victoria or was that Green?

Suzie Medina [01:18:50] No, I never called them the Hollows but the Hollows were that differential valeceros.

Henry Apodaca [01:18:55] Yes.

Suzie Medina [01:18:56] Those were called the main- so those were the Hollows. But the Green Hollows that we called them the Green Hollows, right Mel? The Green is between Sedgwick and Victoria.

Catherine Gudis [01:19:08] Yeah.

Suzie Medina [01:19:08] And they were terrace homes and there, and we were on top of each other.

Catherine Gudis [01:19:13] Yeah.

Suzie Medina [01:19:13] Well I wasn't, but they were.

Catherine Gudis [01:19:14] Yeah.

Suzie Medina [01:19:15] On top of each other. That's the only one.

Catherine Gudis [01:19:17] And so it was that rain in '69 that took 'em out.

Suzie Medina [01:19:20] Yes. I mean they had a big flooding and just that. And after that, I think there's one house that happened because we went by there the other day. And I hadn't been there for a little bit. And, I think there's one left way up on top.

Catherine Gudis [01:19:33] Oh, wow.

Suzie Medina [01:19:34] And it's still there.

Catherine Gudis [01:19:35] Okay. See, I got confused because on on Howard. Yeah, Howard, there's there's the.

Suzie Medina [01:19:40] The hole.

Catherine Gudis [01:19:40] Yes. So that was part.

Suzie Medina [01:19:43] Those were the braceros.

Catherine Gudis [01:19:43] That's the that's what I thought. Okay. So they were like shotgun shacks.

Suzie Medina [01:19:47] Yes.

Catherine Gudis [01:19:47] And they're still there. A few of them.

Suzie Medina [01:19:49] Yes. Unbelievable.

Henry Apodaca [01:19:51] Was that the yellow house?

Suzie Medina [01:19:52] Yes.

Catherine Gudis [01:19:52] Yeah, yeah.

Henry Apodaca [01:19:54] And then the big house at the very, it's like the row of the smaller homes.

Suzie Medina [01:19:57] Yes. And then the big one.

Henry Apodaca [01:19:58] And then the big one. Probably for overlooker or.

Suzie Medina [01:20:01] Yea.

Henry Apodaca [01:20:02] The boss, I guess. That was, that was actually kind of striking.

Catherine Gudis [01:20:07] I didn't notice the big house.

Suzie Medina [01:20:09] The yellow house in the corner, but.

Catherine Gudis [01:20:11] Yeah. Yeah, yeah. Right. Right. Yeah.

Suzie Medina [01:20:13] What else did he tell you about the machine shop? What they used to do there.

Catherine Gudis [01:20:16] Who had machinery?

Suzie Medina [01:20:18] Uh-huh. That they used to, also assemble the tanks there. The war tanks.

Catherine Gudis [01:20:21] Yeah. And then, but do you know what happened? Because the land that was the pool became, I, their's.

Suzie Medina [01:20:31] I'm not how that [unintelligible].

Catherine Gudis [01:20:33] Became, how did that happen?

Henry Apodaca [01:20:33] That's crazy.

Suzie Medina [01:20:33] And all of a sudden they took everything[?] and encroached on everything. And that was you know we never heard, again it's shame on us because we don't have the leadership that we should have. And nobody handed the baton.

Catherine Gudis [01:20:44] Right.

Suzie Medina [01:20:44] After Mr. Barra. Mr.. You know, Carlos, Nadeunte [?]. Those people should have said, let me train you and let me get you guys going. And for whatever reason, it wasn't done. Then you have us who want to do something. And then we get we get like, "don't go there. Leave it alone." [unintelligible] Well, we say whatever we want, you know?

Catherine Gudis [01:21:13] Right, yeah, yeah.

Suzie Medina [01:21:14] But people come and they have no perception of what happens.

Catherine Gudis [01:21:19] Yeah.

Suzie Medina [01:21:19] Outsiders.

Catherine Gudis [01:21:20] Right, exactly yeah.

Suzie Medina [01:21:21] And I'm like no.

Catherine Gudis [01:21:21] And then I've got, you know, I got in touch with UCR, because they had something listed about an Eastside community something or other, for, it's again, like you were saying before, like it's a, it seems pretend. It's like, some kind of, you know, civic engagement, but no one ever.

Suzie Medina [01:21:47] Knows what it is.

Catherine Gudis [01:21:47] Writes back or.

Suzie Medina [01:21:49] You know who's taking over the Eastside per say with I want to say within the some of the founder [?], they took over the settlement house is the Community Health Foundation.

Catherine Gudis [01:21:59] Yeah.

Suzie Medina [01:21:59] They did a number on us.

Catherine Gudis [01:22:00] So uh.

Melba Scott [01:22:00] They sure did.

Catherine Gudis [01:22:01] What's.

Suzie Medina [01:22:05] That's what Ninfa El Gado [?].

Catherine Gudis [01:22:07] Ninfa, yeah, yeah. So she seems stretched thin.

Melba Scott [01:22:10] [unintelligible].

Suzie Medina [01:22:10] Her and I already went toe to toe. They didn't, they were gonna.

Melba Scott [01:22:13] Yeah, yeah.

Suzie Medina [01:22:17] Except you know what? She was nice to me at at our anniversary. She came to tell me, she goes "Suzie I wanted to tell you, you know you did a great duty, your

family's done a great job." And I have to give it to her for, because I made her literally cry at a funeral there at that Duka [?] Park or something.

Melba Scott [01:22:34] Yeah.

Suzie Medina [01:22:35] And I didn't mean it to do. She cried on her own, but she tried to call me out on something and Melba really knows how we are. And no, don't do that to me in public, you know, try to make yourself look good in front of these families that you have no clue who they are. And I'm coming here to pay my respects, and you're going to make a show out of it because you need to make a show out of it.

Catherine Gudis [01:22:55] Right.

Suzie Medina [01:22:56] So don't even go there. And so do you know Mary Figueroa?

Catherine Gudis [01:23:00] Yeah.

Suzie Medina [01:23:00] Mary's a good friend, too. So Mary comes and Ninfa was like, "Suzie made me cry or Suzie this, Suzie's saying all these things." And she says, "that's between you and Suzie. You know what, you take care of it. Cause I'm not touching this one. You know, Suzie will say whatever she wants and there's no backtracking after that." So, but Ninfa has come in. And she kept saying that she was from the Eastside, and acting like she was some kind of gang member. I'm like, "what the-". Like? What the heck[?], yeah.

Henry Apodaca [01:23:29] I went to, I did undergraduate with Ninfa in the 90s. I went to UCR with her. Yeah. So I and it's like we just know each other, I was like, oh my God, this is.

Catherine Gudis [01:23:38] That's really funny.

Henry Apodaca [01:23:39] All the actors on the stage. You know.

Suzie Medina [01:23:42] But you know what, she's done really well in a sense that she's been able to get a lot of money.

Catherine Gudis [01:23:45] She has gotten money and that's good.

Suzie Medina [01:23:46] A lot.

Catherine Gudis [01:23:47] And during Covid, it seemed like food was being given out and [unintelligible].

Melba Scott [01:23:50] Oh, I.

Suzie Medina [01:23:51] Really?

Melba Scott [01:23:52] I can hit some of that COVID [unintelligible].

Catherine Gudis [01:23:53] But I don't know because I'm just reading, do you know what I mean?

Suzie Medina [01:23:56] Right.

Catherine Gudis [01:23:56] I'm just reading the newspaper.

Suzie Medina [01:23:56] So what they, so the supplement house here you have the settlement house. And I was assistant director, the director we had before was Mrs. Anderson. She been there for 40 years.

Catherine Gudis [01:24:07] Guerella? [?]

Suzie Medina [01:24:07] Guerella. So Guerella goes, "Suzie I'm going to make you assistant director" and she goes, "And I'm going to have Winkee[?]," you know, he was from, the school board, and he was human resources. He was on our board. He goes, "Yup, Suzie, power[?] her up. Yeah. She knows how to and she'll work it" and blah, blah, blah, blah. And I had everybody else, the elders okay on this one too, so I go, Mrs. Anderson, "you need to let me, let's go cause, you know, you been up here for a while and things are changing at UCR, downtown. You know, you need to be nice. We need to do that political thing. Let's get going here." Nope nope nope nope. Yeah. She's like, "no, not yet." So with that said, I just said, "you know what? I this is not the time and place for me anymore." So I moved on, I went to work for [unintelligible] house. That's what I went to do.

Catherine Gudis [01:24:57] So, what, so you mentioned but you mentioned, so when did you start working like formerly with the community settlement house?

Suzie Medina [01:25:05] In the ninties, in the late 90s.

Catherine Gudis [01:25:06] Oh, and how long? Because that was an important moment.

Suzie Medina [01:25:11] I worked there 5 or 6 years. So, but I would I've always been a mover and shaker. I want to do things and so don't let me just sit on. So I would go around and I knew our families already, you know, like Melba's grandma or, and we had a code word to see who would either open their drapes, close them to let me know they're okay, not okay. We had codes.

Melba Scott [01:25:35] [unintelligible].

Suzie Medina [01:25:35] Already in place that we knew how to take care of our people. We didn't need social services to come in, and so that was a place where it was a home away from home, the settlement house. That was a safe haven for our neighborhood. There was no one to judge. Nobody. Anybody could go there. I used to have, Black men would come in, "You know I want to beat the hell out of my wife. But I'm going to come here first. Calm down, then I'll go back." Thank you very much. Thank you for doing that. Mexican guys almost what [?], even the stick in their hand and say, "I'm going to beat the heck out of my wife when she threatened me." Let's calm down. It's okay. You know, go, I don't know, walk around, sit. You know, don't worry. It's going to be okay. I mean, it was great at those in that time. Yeah. It's always been like that though. A very close knit, agency where you were never judged. You just went there to get the services. And that's the first time we seen a lot of things as kids that it wasn't second rated or it wasn't handed to them because they worked a lot with churches throughout Riverside. And so they, felt probably abandoned. [unintelligible] So they would bring in, you know, clothing or, brand new, the arts and crafts stuff. And Sanderson was able to do with that, and she was very closely inclined too. She did our.

Melba Scott [01:27:00] What's the cause, Dory[?], yeah, she did our dance classes and, and but plus she was, you know, she was accomplished herself she played with the Riverside, what, Symphony Orchestra. She played the cello. And so she, she, she taught the little, dance because she did the fashion shows every year, it's in my story that I wrote.

Henry Apodaca [01:27:19] Oh wow.

Melba Scott [01:27:20] Because, you know, she would do, we'd get our Easter everybody gets Easter outfits so she'd have a fashion show before Easter where everybody got to go, we'd do it over at the auditorium at Irving School. And, we wore our Easter outfits and like, the dance show that she gave in the spring, even the winos [?] off the block would come to the to the

show, you know, it was, it was that kind of thing. And they were kids from the little kids all the way through high school.

Suzie Medina [01:27:52] Seniors, yeah.

Melba Scott [01:27:53] Yeah. You know, and we would, put on a whole show and the music. Now, when I look back at, we were dancing to, the music that was really hip at the time, like, I mean, Broadway tunes, all kinds of things. Peter Gunn I remember that was one,.

Suzie Medina [01:28:13] The Pink Panthers.

Melba Scott [01:28:13] The Pink Panther, she, all those different things. We there was one that all the girls had learned that had been in any of her classes, was that one about the, the cricket's down seller, said the cricket. And, it was a whole put on dance. You know, thing that there are ladies that are grown now that can tell you, like Genie,.

Suzie Medina [01:28:39] Genie McNight.

Melba Scott [01:28:39] Genie, McNight. There, there was a lot of, a lot of stuff.

Suzie Medina [01:28:44] They came in and said, "we're going to help, no matter what" And it wasn't for money because there was no money, right?

Melba Scott [01:28:53] There was no money.

Suzie Medina [01:28:53] There was no money. We just want, they wanted to help us get these opportunities and find other lee-ways that we could do and other interests instead of what we had.

Melba Scott [01:29:05] Oh, Caroline?

Suzie Medina [01:29:05] Yeah, Miss[?] Caroline.

Melba Scott [01:29:06] Yeah, yeah, because I remember, yeah. And Mr. Williams, because he had the drill team.

Suzie Medina [01:29:14] And then on the political side, we had like mop up, Mr. Ruben Gudillo [?]. Mr. Jesse Ibarra. And then we had Mr. Carlos. You had my dad. You had other, business

owners that would get together and would, black families or gentlemen too, and they actually brought, Robert F. Kennedy to Riverside to the Eastside. And in fact, my friend Cheryl said, "Suzie, I will never forget that day that you touched him. You knew."

Melba Scott [01:29:45] Oh I did too.

Suzie Medina [01:29:46] I go, I'm never going to wash my hand again. I'm touch Robert Kennedy.

Melba Scott [01:29:50] I, that was the day before he was assassinated in L.A..

Suzie Medina [01:29:55] Wasn't it the weekend, wasn't it?

Melba Scott [01:29:57] Because, he came down Pennsylvania, and I remember I shook his hand.

Suzie Medina [01:30:00] Right, he went down for, Pleasant then went up to Pennsylvania.

Melba Scott [01:30:04] Yeah, Pennslyvana.

Suzie Medina [01:30:05] But they brought him to Riverside.

Melba Scott [01:30:08] [unintelligible].

Henry Apodaca [01:30:08] That's interesting, RFK in Eastside, Riverside.

Melba Scott [01:30:09] Yeah. Yes.

Suzie Medina [01:30:11] Yes.

Melba Scott [01:30:11] And then they went to L.A., and that's where he was shot by Sirhan Sirhan. That was the next evening, I think. But he was going from Riverside to L.A., and he came right down the way he said, right down Pennsylvania. And I lived on [unintelligible], that little alleyway.

Suzie Medina [01:30:29] No but actually, he he had open.

Melba Scott [01:30:30] But he also came down Pennsylvania because it was right near, cause all I had to do was go down this little alleyway between Langston and and Bunch, there he went

down that street, and that's where I shook his hand. And, when Johnson came through, he came through downtown, and I shook his hand. I was one of those kids.

Suzie Medina [01:30:53] And then, John Tunney used to.

Melba Scott [01:30:58] Tunney.

Suzie Medina [01:30:58] He had his little.

Melba Scott [01:30:59] Yeah, my mother worked with that.

Suzie Medina [01:31:01] Had his little, camper in front of our restaurant. He was camping [?] right there in our parking lot.

Melba Scott [01:31:06] And my mother worked on, Tuney's thing. So he had been to the household with a dump [?] bunch.

Henry Apodaca [01:31:13] Oh wow.

Melba Scott [01:31:13] You know?

Suzie Medina [01:31:13] So we were seeing all this happening, we're like. So we were like, "wait a minute. Whatever our parents are doing, we should be doing."

Melba Scott [01:31:20] We should be doing too.

Suzie Medina [01:31:22] Again, responsibility. You know, we should be doing things like this.

Melba Scott [01:31:25] My grandmother did the polls at our our front house.

Henry Apodaca [01:31:29] For voting?

Melba Scott [01:31:30] For voting. Yeah. And they would come to, you know, and I remember we couldn't come out of our rooms we'd be, it was go to your, jean, your bedroom when they were doing certain things, and we wouldn't be allowed to come out when they were having certain kind of meetings and, and things like that. But we got all the goodies. But yeah, the voting polls was that my grandmother [unintelligible].

Suzie Medina [01:31:54] The church's too were really good with us, you know, whatever events we were having, whether they were brown or black, they were there too. Yeah, go ahead and use it, use it. I remember, a lot of stuff happening, at the Catholic Church. You remember?

Melba Scott [01:32:07] Well, I.

Suzie Medina [01:32:11] And it was. No, wait Second Baptist. We were there too, you know, doing whatever, always helping each other out. There was

Henry Apodaca [01:32:18] Yeah.

Suzie Medina [01:32:19] Yeah, except for Melba wanted to be a Catholic.

Melba Scott [01:32:22] I, I well, you know what happened, you know, because, you know, this was Stater Brothers, right? The first Stater Brothers. Right. And we were coming, we lived on 13th near Park, so we were coming up to Stater Brothers. When we got to 9th Street, I saw all these little girls with, I said "Mom look at all those little brides." You know, these little brides, and she says "Oh they made their first Holy Communion." I go, oh, so I said, I'm gonna to talk to Elsie and Yolanda when I go back school and find out what's going on. And I found out not only do they get to be brides, but church was only like 45 minutes because the churches that I was going to you had you had what a Sunday school and you had to go to the big church and he'd be yelling and, you know, they kept passing the money plate around and they'd be looking to see if you put that money in, that's in your little handkerchief. And the Catholic Church, they only passed it once and then was close to Foster Freeze so you could pocket some of that money we'd go to Foster Freeze get a nickel cone and then go home. So I went to catechism after school for a year because I, I said I have to be Catholic because not only do you get a wedding dress, but you also have to steal you only have to stay in church 45 minutes. And so I became Catholic, you know.

Catherine Gudis [01:33:51] So you went through with it, you did it?

Melba Scott [01:33:52] Oh, yeah. I did it.

Catherine Gudis [01:33:53] And your parents let you.

Melba Scott [01:33:55] Yeah, I had to petition for it, but I did it.

Henry Apodaca [01:33:58] That's interesting.

Catherine Gudis [01:33:58] And your friends were doing it, too?

Melba Scott [01:33:59] No, no.

Catherine Gudis [01:34:01] No?

Melba Scott [01:34:01] No, well no my friends were already in it.

Catherine Gudis [01:34:03] Oh in it already.

Melba Scott [01:34:03] Yeah, yeah. Because, like, when I got ready to make my first Holy Communion, we had to find a, my mother wanted to find a black, fat couple. They had to be married in the Catholic Church. You know, the, my godparents.

Henry Apodaca [01:34:17] Yeah.

Melba Scott [01:34:17] That's how I met Albert.

Suzie Medina [01:34:19] Oh Albert, ok.

Melba Scott [01:34:20] The Alberts 'cause they were from Louisiana and they were Catholic, and my grandmother had Catholic, background, a little bit Catholic background cause she had a little altar in her bedroom. And then if anybody was in trouble, she'd always give me a little bit of money to go light some candles here at Guadalupe. Yeah. And they hadn't. It was beautiful in there and.

Catherine Gudis [01:34:46] That's amazing.

Melba Scott [01:34:47] Yeah.

Henry Apodaca [01:34:47] Yeah. I find it interesting. The cultural exchange through the faith based organization, whether it's Catholic or Baptist, but also the similarities. That are also in there as well. It's a real read [?].

Catherine Gudis [01:35:00] Wait, so your parents went which church?

Melba Scott [01:35:02] My my parents, well my mom didn't really go to church until later and I talked her into it, but I wasn't even going to church at the.

Catherine Gudis [01:35:11] Yeah, yeah.

Melba Scott [01:35:11] Because I was going through another phase at that time. But they made sure we did every Sunday.

Catherine Gudis [01:35:17] Right.

Melba Scott [01:35:18] And I've gone to, Park Avenue Baptist. That was the one on 12th Street. And then I went to Allen Chapel when it was over there on, Eucalyptus. I went there and then, I went back to, Park Avenue Baptist. And then I found out about the Catholic Church in terms of the dresses. I always knew that was a Catholic church because their bells, we used to know the time to cut behind their bells and then the food machinery.

Henry Apodaca [01:35:53] That's interesting.

Melba Scott [01:35:53] But food machinery whistle what? At 4:30, that bell that would go off at the Catholic Church when they would bring their bells you what time it was through the day. So it's not like I didn't know there was a Catholic church, but I didn't know the inner workings.

Henry Apodaca [01:36:09] Right.

Melba Scott [01:36:10] And I remember, you know, seeing when the nuns would walk, when the nuns wore those long habits, and then the kids were uniforms back before the before those little plaid things. They used to wear these little gray. And I wanted to be, I wanted to go to that school because look how cool that looks. You know, they'd walk past down Park Avenue and they'd go to the church, and then they'd walk back. And so I ended up going to catechism over there at that school.

Henry Apodaca [01:36:41] Wow, that's amazing.

Melba Scott [01:36:41] For a year. And I remember at first I was going to quit right away because at the Catholic Church, not every, like I knew Mexican accent, that was the only other accent that I knew, right? Well, they had, I guess Sister Irene must have been maybe Polish, I don't know, but she had a thick accent and I couldn't understand it. And I remember coming home the first day I go, "Mom, I don't think I can do it." She said, "After all this you're going to

do, you know." I said, "No," I said, I said, "They said the God is a string bean." She said, "What?" I said, "That's what she said the the nun, the sister," we call them sister. I said, "The sister was saying that that God was a sting bean." She said, "No Mel that's can't be right." And so I'm, you know, I'm studying studying the little book they gave me, my little catechism book, that you have to memorize. And then she goes, I go, "No, I guess that's not it." She says, "Let me look." She says "Melba [?], the Supreme Being." Okay. And so then it was okay, we'll go back, you know. And then once I got past the accent and all of that, I learned my book. I did what I had to do, and I got my wedding dress.

Catherine Gudis [01:38:04] Okay.

Henry Apodaca [01:38:04] That's awesome.

Catherine Gudis [01:38:05] That is awesome.

Henry Apodaca [01:38:06] That is awesome.

Suzie Medina [01:38:08] Did you hear your story again? Is that the freedom that our parents gave us?

Catherine Gudis [01:38:13] Yeah.

Henry Apodaca [01:38:13] That's a great point.

Suzie Medina [01:38:14] You know, freedom. And I think we all had it one way or another.

Melba Scott [01:38:18] You had to make your point. You had to make your argument.

Suzie Medina [01:38:21] Yeah, we did make our arguments. But the freedom, we felt that confident. Yeah. Okay. Well, we're gonna do this.

Henry Apodaca [01:38:27] Well, you know, I was going to ask, you know, does that freedom come from being empowered through your community and probably interacting the way, the ways in which you work?

Suzie Medina [01:38:37] And that was the thing that gave us, you know, like when you when you're raising kids or care, you know, like, like today, it seemed like people would look at raising

kids like, give 'em all the things that they want. So they have all the little things that they want. But no, it was I think the community helped build their character.

Henry Apodaca [01:38:58] Yeah.

Suzie Medina [01:38:58] You know.

Suzie Medina [01:38:59] I think with the relationship with, Scott, you know [?].

Melba Scott [01:39:03] Slow [?].

Suzie Medina [01:39:03] Melba has a son or has a daughter and son, but her son was almost going to be go by gangs in San Bernardino. So she called me and she says, "Suzie, I don't, you know, they're, they're, they're African." But she says "I have a great idea." She says, "But you need to go get me some chicken feet.".

Melba Scott [01:39:21] Oh no, no, no.

Suzie Medina [01:39:23] "You need to get me those chicken feet at the at the butcher."

Melba Scott [01:39:28] I got it, I got it at the what they call in San Bernardino, there was on Mount Vernon, not on Mount Vernon, on Baseline. There was a little carniceria. You told me, to go to a carniceria.

Suzie Medina [01:39:38] Oh, I think I got it confused.

Melba Scott [01:39:39] And I and I went to the carniceria, I got the chicken feet. But, you know, there were so many I didn't know I was in gang bang central. I was in the Zion. And they were beautiful. They were clean. They were beautiful. You had a front porch. You had a area like a garden with a little patio. And, you know, the rent was cheap. And I had got I got in through the Nation of Islam because the guy that was running the apartments was in the Nation of Islam, because I had to get my son out of, Riverside because I just didn't, you know, I wanted him in a place where, he was going to be. Why I chose the Nation it was, it was like I wanted him to see men that would dignify that read books that, you know, dignity. I wanted himm to see that because gangbangng was all they were putting out there. And now all of a sudden, stupid was a thing was supposed to be you stupid fresh [?]. You know, you're not stupid. Nothin'. And I didn't like what was going on. So I got affiliated with the Nation. I didn't join, but I got affiliated with them so that he would have examples of, you know, how to be, you know, how to be. And

so, we moved over there, but, the gang thing over there I didn't know was as bad as it was because these apartments were clean and they were built by, a black contractor, Dukes and Dukes. They built these two sets of apartments there and some housing. They had come from San Francisco at Hunters Point, but I didn't know they had been ran out of there. But they they were down here. They were in jet magazine. It talked about them. And they're building housing in these apartments and so I get an apartment and everything's going fine. But, like, my sister was working at a group home. Tom Ibarra [?] and them had and she said, "Mel," she says, "I was talking to the kids" because she was working in Rialto, she goes, "they said that you you know, that you in a dangerous place." I said, "No, no." She said, "Oh, no, that's gangbang central." Sure enough, it was like, I don't I don't remember which, I think we were in Blood territory, but but they were Crips. Let's say that there were Crips in the apartments. So in the middle of Blood territory, something like this, so there were a lot of drive bys and that they just started happening. I didn't notice them before, but I hadn't been there long. But I ended up because I came from where I came from, because it bothered me that every few days you'd hear gunshots and I could walk out to the street, California street, and I could see the aftermath of something that just went down. And I said, how are these kids growing up? Because when we were growing up, we got to do all these things. So I just decided I wanted to do some kind of summer program for the kids. I got funding in Riverside, a group out in Riverside, the nurses, that Lear [?] had us working with, Linda Dunns [?]. She was now, I had called her to find out. How do I get a grant? They gave me, she told me what to do, and I didn't know that I was write, I didn't know I was writing a proposal. I didn't know that's what I was doing, because I had to do all this stuff to get my grant. And I ran a summer program where right up under the carport. And what I didn't know was that's where they were selling most of their drugs, because people who had money, rich white people, would get off the freeway right there at Highland somewhere, they go around they come right in front of my apartment, and they would buy their drugs and my program. So my program put a dent in that in the drug action. And it wasn't the gangbangers that was giving me hell, it was the people that was running stuff. Okay. But it was a successful program. They didn't know it was going to be successful.

Henry Apodaca [01:43:52] It's interesting how you take the values instilled in you from your own community. And and the mentality that comes with it.

Suzie Medina [01:44:01] No, it gets better with this story. So she calls me.

Melba Scott [01:44:05] But anyway. But when they were they when they were trying to get us out of there. But it wasn't the gang that was, they started, "Who is it? Who? Who's harassing us?" And so I told Suzie, "You know what? I gotta do something. Suzie," I said, "I gotta get chicken feet." So she told me to look for Carniceria del Haldo [?]. Sure enough, I go, they have

chicken feet, I buy these chicken feet. I get some little wire and I strung 'em up on this wire like [unintelligible].

Suzie Medina [01:44:37] On the porch?

Melba Scott [01:44:38] Not the porch, on the patio.

Suzie Medina [01:44:42] On the patio, okay.

Melba Scott [01:44:43] In the back.

Suzie Medina [01:44:44] Yeah.

Melba Scott [01:44:45] I had these. So for a long time, nobody.

Suzie Medina [01:44:49] No, we put, remember the first night we put all the incense [?].

Henry Apodaca [01:44:51] That's all hilarious.

Melba Scott [01:44:52] Oh, what what?

Suzie Medina [01:44:53] And the music, remember the first.

Melba Scott [01:44:54] But that was, that was in the, when you come in, I made a little altar.

Suzie Medina [01:44:59] Yeah we made.

Melba Scott [01:44:59] I put fruit and.

Suzie Medina [01:45:01] Yeah, we did all kinds of stuff [unintelligible].

Melba Scott [01:45:01] And the incense and I got fruit and, so like. But that was, a part of that was to do to, things I was reading and things like, you know, kind of experimenting and, and then the Jehovah's Witness, you know, that kept them out, my son would say, "They're coming," you know, but "Jehovah's Witness are coming" as a, you know, turn on the music go yay yay. And I be [?] this music and the provide [?] and I'd have the, the incense going and,.

Henry Apodaca [01:45:35] Oh my god.

Melba Scott [01:45:35] And when they come next, the door open, I was like, come in, come in. And they would just toss in the.

Henry Apodaca [01:45:42] Literature.

Melba Scott [01:45:43] The literature. So that took care of that, that actually though.

Suzie Medina [01:45:50] [unintelligible].

Melba Scott [01:45:50] They broke in one time. Okay. And they backed out because whoever it was, cause it was like all I had in there were books, artwork and, you know, but it worked with that altar thing right there.

Suzie Medina [01:46:06] The voodoo lady.

Melba Scott [01:46:08] Then one day, I thought I kept seeing something wet on the altar. I said, oh, my God, I've activated it.

Catherine Gudis [01:46:17] Yeah, right.

Melba Scott [01:46:18] Every time I come in.

Catherine Gudis [01:46:19] Oh my god.

Melba Scott [01:46:19] I'd have, like, something wet, you know, I have to clean it up. And I was like, oh, my God I've called down something. It's crying. This thing, it's always wet. Found out the coconut was cracked.

Catherine Gudis [01:46:32] Oh my.

Suzie Medina [01:46:33] Ok so it was leaking.

Henry Apodaca [01:46:35] That's a great that is a great story.

Catherine Gudis [01:46:36] That is great.

Melba Scott [01:46:37] But they had the, but when I, came back to Riverside, I had to get my son eventually, I had to get my son out because it got serious and because it had dried up the drug trade. And the kids loved the program, the parents loved the program. Like, at the end of the program, we had, we fed them, we fed the people. We did a big show, that's, you know, that's the stores that are around there they AM/PM and the McDonald's, they give me.

Suzie Medina [01:47:08] Vouchers.

Melba Scott [01:47:08] Vouchers. And so when the kids were good, I would teach in the morning classes, you know, all kinds of black history, self esteem, poetry.

Henry Apodaca [01:47:18] Oh wow.

Melba Scott [01:47:18] All that in the morning. One day a week, I had this guy come and he would, teach 'em to play chess, and I would play jazz, you know, instead of hip hop. I would play jazz.

Henry Apodaca [01:47:31] Yeah.

Melba Scott [01:47:31] And somebody donated a karaoke machine.

Henry Apodaca [01:47:33] That's awesome.

Melba Scott [01:47:33] And this one guy rounded up from these churches some chairs. I could buy tables. And, we had all kinds of things for them to do and in the evenings I taught dance, the dance class down in the big room. And then I had another parent teach, oh, cooking, which was just, you know, fun stuff. The kids liked to eat. They would do food. But at the end, we did a big show. And then I had one of the ladies that lived there that they used to make fun of, I had her make the costumes, and then we gave her flowers and stuff that the, you know, the end of that and, this other guy, we were trying we were trying to get ready for the second year. I had a guy that grew organic food, you know, and so we were going to do a gardening thing.

Henry Apodaca [01:48:27] Oh wow.

Melba Scott [01:48:28] With the seniors and the kids.

Henry Apodaca [01:48:30] Oh that's great.

Melba Scott [01:48:30] You know, because we have room to grow our own vegetables and, you know, and flowers and stuff. So we were going to do that. But but the people that were runnin' in that place wanted us out because we had killed the drug trade. But our, there were a couple of newspaper articles that have come out. They didn't like the light that was being shined in on their operation and so they routed us out. But their family, I had no where to go. Her mother made sure that, you know this was the, I was separated from my son for a while because I sent him to my my dad's house. And I said, "I'll find a place to be." And her mother made sure that me and my son got to eat together at the restaurant.

Henry Apodaca [01:49:19] Oh.

Melba Scott [01:49:19] Okay. She took care of it. You know, that's what I loved about Zacatecas. That was also, a major part of the community. Because if you were in trouble, you could, they took care of us.

Henry Apodaca [01:49:35] Safe space.

Melba Scott [01:49:35] It was a safe space, and she made sure that me and my son were able to eat together, and, cause I ended up staying somewhere else but.

Henry Apodaca [01:49:45] Yeah. That's interesting. I think that was a perfect story. To what I want a segue into next. But I appreciate this, that storytelling, almost recreating community or, you know, developing community through your after school, was it an afterschool program or summer program?

Melba Scott [01:50:00] It was a summer.

Henry Apodaca [01:50:01] Summer program.

Melba Scott [01:50:02] Yeah. Watatoheni [?] it was it was a summer a summer program. And, the kids were great, and it was just people in the community. One lady built dollhouses. She gave us a dollhouse for the kids to, make, you know, decorate themselves. And then we, you know, we raffled it off, and I took pictures of all the kids, you know, every day that we had I took pictures. And I always kept saying, "They're not going to come, they're not going to come because I made 'em write [?] and made them, you know, and I remember the day that, like, a lot of kids dropped off at first, but I still have a lot of kids in the group. It was a nice sized group. But then I remember the day that my grandmother died and I, I was sitting out there and I don't know how I forget how they found out, but I was sitting out there at one of the tables because I

know grandma would want you to do the, you know, the program. She was so proud of the program. All these kids, the kids that had quit in the beginning, they all came up and they just sat with me.

Henry Apodaca [01:51:11] Ah that's great.

Melba Scott [01:51:12] It was so beautiful. You know, just so beautiful. And, but it was things that I learned so that what they what the park did for us I wanted the kids to have because they were seeing.

Catherine Gudis [01:51:28] Oh I see yeah.

Melba Scott [01:51:29] Dead people all the time.

Catherine Gudis [01:51:30] Oh no.

Melba Scott [01:51:31] Because when they first, when I first met the kids, I didn't know the adults. I thought I was living in Shangri-La, and I'd be out there on my blanket with a book, my books, reading when they would get out of school. You know, I'm on disability at the time, and I'm out there reading, and the kids would come up and they'd ask me questions. And then one day these little two boys came up and knocked on the door like little men. "Can you come out and play?" Like I'm looking, who are you talking to? And then, I ended up doing the program for the kids, but.

Catherine Gudis [01:52:04] How long did you live there?

Melba Scott [01:52:06] I lived there too long. About five years, about five years.

Catherine Gudis [01:52:12] And then did you come back to Riverside?

Melba Scott [01:52:14] I came back to. I had to, I had to get out of dodge, but, yeah, I came back to Riverside, right.

Henry Apodaca [01:52:21] Would it be okay to change gears really quick on this one? Cause I think one of the last things that I want to cover in this, and I think that's kind of important and characterizes from my point of view, the Eastside are the industries that are present here. Now on a on a previous tour that we went on, we were talking about, we talked about packing houses as an industry. We talked about, the butcher boys and the food manufacturing industry.

We were discussing Solar Max. And then when we were driving around that middle area, it turns out that was like an aeronautical metal machinery type of industry. I don't remember exactly what it said.

Suzie Medina [01:53:05] By Lincoln Park.

Henry Apodaca [01:53:06] Yeah, yeah. Exactly.

Suzie Medina [01:53:07] Yeah.

Melba Scott [01:53:07] The food machinery?

Henry Apodaca [01:53:09] What?

Melba Scott [01:53:10] It used to be the food machinery during the war, but they also put together tanks and stuff there.

Henry Apodaca [01:53:14] That's, that's exactly what Suzie mentioned that during the tour. But what I wonder is, you know, whether it be those industries or if there's any that I missed. And this is kind of tying it back to the project a little bit. You know, getting history on the community. But I'm curious as to know what kind of impact, for instance, and this is a point of start. What kind of impact, do you feel the industry, like the packing house in the packing house industry here, which is tied to agriculture and labor? What kind of impact did that have on the community here in the Eastside of Riverside? And just to kind of preface that, you know, we were Suzie and I were discussing this previously and, at what point does one compromise an opportunity for work over like, say, your health, through pollution, through dangerous work environments, through maybe even like racism on the job, you know, talking about mental health. But how were some of these industries impacting the community here for the good or for the worse? In Eastside Riverside.

Melba Scott [01:54:32] But in the Eastside?

Henry Apodaca [01:54:35] I guess I can include rails, the railroad, railroads as well, as a tie in with the pack analysis. But, you know, from your memory, whether it been childhood or even until today, is there, you know, any thoughts or any opinions on how these industries have impacted your community?

Suzie Medina [01:54:52] Well, first of all, I think the generation that came in not knowing what their what was ahead of them.

Henry Apodaca [01:54:58] Right.

Suzie Medina [01:54:59] Saw that other culture or some kind of labor, intense work was going to happen no matter what. So whatever they could find was fine with them. They were not going to raise any questions on that. But as things started, you know, they started finding their niches for what they can do. I think for women was housekeeping, laundry mats. Where's [unintelligible] remember the laundry mats?

Melba Scott [01:55:25] Yeah. But [?] on Brockton, a big one.

Suzie Medina [01:55:28] A big one. Cause my mom worked there, the laundry mat.

Melba Scott [01:55:31] Well, my mother worked at Palmers [?] right there on Park so, you know, laundry.

Suzie Medina [01:55:34] [unintelligible] laundry was a big one.

Melba Scott [01:55:38] I didn't know about them because we went to one up by on Park.

Suzie Medina [01:55:41] So it was like our domestic type of work for the women. And the men, whether it be picking or mechanic work, a lot of mechanical and.

Melba Scott [01:55:53] A lot of mechanic work. And, there was something up here on Kansas, that, what the name of. I can't remember my uncle worked there a lot.

Catherine Gudis [01:56:03] Buddy Jones? Do you remember Buddy Jones?

Melba Scott [01:56:04] I remember Buddy Jones. But it wasn't. It was a factory type place. Upper Park, [?] Kansas. And then there was.

Catherine Gudis [01:56:17] Henford[?] Douglas do you remember people working there[?]?

Melba Scott [01:56:18] Yes.

Catherine Gudis [01:56:20] Yeah, women.

Melba Scott [01:56:20] Yes.

Suzie Medina [01:56:21] And and, the big industry for people that have families that were, you know, really making it used to be Kaiser Steel.

Catherine Gudis [01:56:29] Yeah Kaiser.

Henry Apodaca [01:56:29] Yeah.

Suzie Medina [01:56:29] Everybody, because when I grew up, growing up in Riverside, I. Everybody, just about everybody I knew lived in a house. You know, I. I was grown before I found out that a lot of people grew up in apartments, and that was in L.A.. And I was like, "Apartments? You guys grew up in apartments?" I said, "There were, we lived in houses." There was a mom and a dad, in the house, you know, because you had you had industry, you had Kaiser. And when Kaiser folded and the base closed that killed it, in in terms of, I remember, and then they also have Roar[?]. Okay. And I, I've worked out there. And I remember, I remember, I had been working a certain shift that must have been at night. Because I was, I never saw the streets in the day time. And one day I had to be off to do something. And I saw all these men, all these black men on the streets like walking. I'm seeing what's going on, you know? And then I'm realizing they've lost their job. They have not been able to find employment. Marriages have broken up. Drugs have come in like, what was that one first one that came in, that just, crack. You know, when the crack epidemic started, a lot of people got strung out on that but I seen all these men on the street in the middle of the day. You know? And I was like, what's going on? And then, you know, start putting it together. And I'm like, oh my God, you know. You know the plant is closed. They're not finding jobs. This is when they start sending our jobs to other places. Okay. They were even at Roar [?]. They was sending people to Foley[?] Alabama to train people to do what they were doing here. And then the next thing you know. You're being let go and the job is going out to Foley, Alabama, or up to the state of Washington because they can do it cheaper.

Henry Apodaca [01:58:56] Yeah.

Suzie Medina [01:58:56] And, they were I remember they started getting robots and I thought I didn't get laid off a lot because I was an aircraft painter. One of the first women aircraft painters, there were four of us.

Catherine Gudis [01:59:08] Where were you during that?

Suzie Medina [01:59:10] At Roar. And I was usually one of the last to get laid off, because this is where McDonnell Douglas and all of them would come in and buy parts from us that we would finish, you know, because we would do, you know, do the parts. And I remember I used to be one of the last to be laid off our department, and people would bump[?], people out the door. That's how they would start getting laid off in our department, because people that had seniority there would want to come to our department. But I remember one night I was in there late in this particular, well the restroom, I had to go into another department where they did the welding or something, but they were closed at night, that particular time. But I saw a light because I was upstairs. That's where the restroom was. I saw this light bar off, and there was this rhythm, you know, it was making this rhythm. So I'ma go back there, I gotta see what is this? Right. So I go way back in this big, dark building. And when I get there, there's a, robot, and it's paint, it's doing the painting. I'm like, "There goes my job." It was doing, you know?

Catherine Gudis [02:00:27] Wow.

Suzie Medina [02:00:28] I was like, then it's it's painting. You know, and so eventually, yeah, they, you know.

Catherine Gudis [02:00:36] Yeah.

Suzie Medina [02:00:37] Next thing we know, you know, we're being let go. And then that industry had like folded. And now they have another aerospace out there of some sort, but they don't do the same thing. And I met a guy that was from Maryland one night at the Heroes and I'm waiting for my dinner because, I mean, I, you know, I always order a dinner and and go and I'm sitting at the bar and he was real nice. We were talking, and he was one of those, quality control people that came out from back east to check on the plant. And I told him I used to work there. He's, you know, he said, "God, I wish I could take you in there so you could see how it's dead." Because I was telling him how we used to do it. And the guy who painted Rudy Garcia painted that water buffalo thing. That's.

Catherine Gudis [02:01:26] Oh yeah.

Suzie Medina [02:01:27] Down at the food machinery. And he was a young man. He had painted, he taught me how to paint. And, but at first they didn't want the women, you know, because they were pissed. And it'd always been a man's job. And it, you know, we went through[?] it. And, I mean, I had a book where I couldn't think of the names of the parts, you know, because it was so and because they said, "Have you ever, worked in a factory?" And I said,

"Yes, I worked for one day at Butcher Boys." Well, no, I came back the next day because my mother saddled [?] in the last 24 hours. And I couldn't. So I left the next day, I said, "Well I lasted 24 hours." They said, "No, I meant working hours." So. But anyway, I remember I took a notebook there and, you know, guys were awful, and I would write, okay, there was this big sidecal [?] thing, and that's it. I draw it like dinosaur ribs[?]. And, you know, I gave them these names. And I remember going up to the paint at the paint crib and I needed paint and I go, "Can I have some lime green, some pee green and some olive green." You know, they didn't call it that. They call 'em numbers and letters, you know. So it was really hard. But when I left there they did three units the way I started doing it. Because I changed the way to do it. And so they, they ended up when I left, they were doing the units the way I had. But I didn't even know it was a guy who was, deaf, mute. And he, first we didn't get along because he was just really mean. But he saw me one day at a supermarket, down on Jurupa, and he made me understand that, you know what I did had been good. And that they have, you know, they should have done this, that, or the other. Yeah, yeah.

Henry Apodaca [02:03:33] I do have to [?] my phone just filled up with the memory from the video. So I'm not recording video at this point. So that the audios going.

Henry Apodaca [02:03:41] Yeah.

Melba Scott [02:03:41] But I think that [unintelligible].

Catherine Gudis [02:03:43] Yeah I think it's getting, people will be weary.

Henry Apodaca [02:03:46] Yeah. That was great.

Catherine Gudis [02:03:48] Yeah.

Suzie Medina [02:03:49] Yeah.

Catherine Gudis [02:03:49] Yeah.

Melba Scott [02:03:50] Yeah [unintelligible].

Henry Apodaca [02:03:51] How did you how did you feel about that?

Melba Scott [02:03:53] Oh it was great hearing her stories too.

Henry Apodaca [02:03:56] I like how you both helped each other.

Catherine Gudis [02:03:56] Yeah, totally.

Melba Scott [02:03:58] Yeah. We're, yeah, we do.

Suzie Medina [02:04:00] We do this all the time. We always talk, you know, somebody should videotape us all the time because we come up with some good info[?].

Catherine Gudis [02:04:06] Yeah.

Suzie Medina [02:04:06] [unintelligible] They used call, you know, "Suzie, here's your sister."

Catherine Gudis [02:04:09] Oh my god.

Henry Apodaca [02:04:09] Yeah.

Catherine Gudis [02:04:12] Yeah, I yeah, I would love to read the story.

Suzie Medina [02:04:15] Yeah.

[02:04:16] I'll get it out and.

Catherine Gudis [02:04:19] And we should, and also we should get our hands on that VHS.

Henry Apodaca [02:04:23] Okay. Yeah. So the VHS.

Catherine Gudis [02:04:24] How do you think we can?

Henry Apodaca [02:04:25] So I know the. Okay. So RUSD's, RUSD's archive is located in the maintenance and operations building in Casablanca.

Melba Scott [02:04:37] Okay.

Henry Apodaca [02:04:38] It's off of Washington and.

Melba Scott [02:04:38] Washington and Margaret.

Henry Apodaca [02:04:39] Something like that. Exactly. It's in the old communications room. That's the archive I set up for them. They have all kinds of stuff in their in their collections, but they have a AV audiovisual collection where I actually came across that video. I forget what it's called.

Catherine Gudis [02:05:02] Who do you think's in charge?

Henry Apodaca [02:05:02] Right now it would be someone. Oh, my God, what's his name? Well, the person who contracted me for that, it's Dr., Dr. Jackie Perez, and she is assistant superintendent for the school district. Their intention was to start a museum.

Catherine Gudis [02:05:20] Right.

Henry Apodaca [02:05:20] But then I started learning about LOBO[?]. I started learning about.

Catherine Gudis [02:05:23] Yeah.

Henry Apodaca [02:05:24] All this stuff. And I was like, woah, there's a lot of [unintelligible] trauma there.

Catherine Gudis [02:05:27] Yeah, yeah.

Henry Apodaca [02:05:27] You even popped up in the archive I think at one point there was a, I think a reference made or someone was researching, the KKK rally in Terrece [?].

Catherine Gudis [02:05:36] Oh, yeah.

Melba Scott [02:05:37] Yeah. At Poly High.

Catherine Gudis [02:05:40] At Poly, yeah.

Henry Apodaca [02:05:40] Burning cross and then the.

Catherine Gudis [02:05:41] Yeah.

Henry Apodaca [02:05:42] Plane in the sky.

Melba Scott [02:05:43] Right.

Henry Apodaca [02:05:44] Oh my goodness. Just going through it. But, that particular collection is available to the public. I've had to actually open it up to people.

Catherine Gudis [02:05:51] Yeah, actually, everything to do with the school desegregation because I've had students use it, is digitized, but I don't remember. Did you digitize the VHS for them?

Henry Apodaca [02:06:01] No, I didn't.

Catherine Gudis [02:06:02] No.

Henry Apodaca [02:06:02] They didn't have the equipment to do it. But I am almost positive. It's funny that we're talking about that. The director of. My God, Liability, I think it is or someone, his name is Eric Jacklen [?] from RUSD. He reached out to me two days ago looking for liability insurance policies from the 70s.

Catherine Gudis [02:06:26] Oh, wow.

Henry Apodaca [02:06:26] And so I'm actually going to help him with that.

Catherine Gudis [02:06:29] Oh.

Henry Apodaca [02:06:29] I'm going to go through the archive with him, as a consultant. But while I'm there, I.

Catherine Gudis [02:06:34] Can you ask? And I can, I'm happy to like whatever it would take to get a digital copy. I mean.

Henry Apodaca [02:06:39] Oh, we can do it at the museum.

Catherine Gudis [02:06:39] If it's money or if it's you know whatever.

Henry Apodaca [02:06:42] If they would let me take it.

Catherine Gudis [02:06:43] Yeah.

Henry Apodaca [02:06:43] We're set up at the museum to digitize VHS.

Catherine Gudis [02:06:46] Oh.

Henry Apodaca [02:06:47] We're ready to go.

Catherine Gudis [02:06:48] Yeah.

Henry Apodaca [02:06:48] I did two yesterday.

Catherine Gudis [02:06:50] Yeah. Oh, wow.

Henry Apodaca [02:06:51] Just doing that preservation level and then that just create access.

Catherine Gudis [02:06:54] And that way we can make it, put it online for people to see.

Suzie Medina [02:06:58] Oh, yeah.

Melba Scott [02:06:58] That would be great.

Catherine Gudis [02:06:59] Yeah. If they would let us. I mean.

Henry Apodaca [02:07:02] Yeah, what I would do is I'll reach out to Jackie. And let me write that down. I'll reach out to Jackie to see if I can access it and then just advise it if you know, you know, we'll be able to digitize that.

Suzie Medina [02:07:15] Melba and I, we we painted a really nice picture for you of the Eastside because we had really great times.

Catherine Gudis [02:07:21] Yeah.

Henry Apodaca [02:07:22] Absolutely.

Suzie Medina [02:07:22] We had a beautiful time growing up with our our community, our families. And there was no bad time. I mean, I'm sure they were.

Catherine Gudis [02:07:33] Right, right.

Suzie Medina [02:07:34] Right. But at the same time, there was a lot of discrimination going on too. And I remember stuff that would happen to us.

Catherine Gudis [02:07:41] Right.

Suzie Medina [02:07:42] You know, and we were young. But again, that's where the our community said, "Don't worry about it. That's not who you are."

Catherine Gudis [02:07:50] Yeah.

Suzie Medina [02:07:51] I'm trying to. How did we how did we.

Catherine Gudis [02:07:54] Did you navigate it.

Suzie Medina [02:07:55] Yeah. How did we navigate.

Catherine Gudis [02:07:56] Yeah.

Suzie Medina [02:07:57] Knowing not to pick this up pick that because we were in a white school from the moment.

Catherine Gudis [02:08:01] Right.

Suzie Medina [02:08:01] That we had all those busses.

Catherine Gudis [02:08:03] Yeah. I'm, I mean I'm trying to hesitate to ask more questions because you've been here for so long. Yeah. I mean, that's. Yeah. Do you remember these things happening.

Melba Scott [02:08:12] Yeah.

Suzie Medina [02:08:12] Yeah, yeah, I remember that, my, my friend Jackie Poole had, you know, her mom would do all the little braids and have them little clips.

Catherine Gudis [02:08:20] Yeah.

Melba Scott [02:08:20] Oh, yeah.

Suzie Medina [02:08:21] And then my mom would do the two braids and then have one big braid but put ribbons, a big ol' ribbon and go down my back. And the kids in those, the white kids, had never seen anything like this. So learning was pulled[?].

Catherine Gudis [02:08:33] Oh, right. Yeah.

Suzie Medina [02:08:35] And of course, as respected as we were, we were taught "you're not at home. Be good.".

Catherine Gudis [02:08:41] Yeah.

Suzie Medina [02:08:42] Don't you know?

Catherine Gudis [02:08:42] Right.

Suzie Medina [02:08:43] You'd better be good. Because if I hear that you're doing doing something out of line, you're going to get your butt kicked.

Catherine Gudis [02:08:48] Yeah.

Suzie Medina [02:08:49] We did not want that. So we knew that. And the fear factor, I guess was in.

Melba Scott [02:08:53] Yeah, yeah. Like you didn't disrespect your teacher. Yeah.

Suzie Medina [02:08:57] And so they would come and do this to us. And I remember going down Park Avenue and my uncle he'd be with, the rentals, of Junior Rentals and.

Melba Scott [02:09:06] Yeah.

Suzie Medina [02:09:06] I think drinking and stuff and I would cry, you know it what happens white[?] when he keeps hitting me and pulling my hair and hes goes, "Let me show you how to do it." He goes, "This way, you do it. Boom boom. This way you do it." So he goes, "This is what you're going to do. You're going to go back and you're going to wait for the bell to ring. And once the bell rings, everybody has to be still. Right?" I go, "Yeah, yeah." And he goes, "And you go over there, you sock him right in the face." I go, "Oh, okay!" And sure enough, that's what I did. And of course, you know, blood gushing. No one's ever done anything like this. They, I

remember they grabbed me and they put me, in the office, but Mark Takano's aunt was working there.

Catherine Gudis [02:09:47] No way.

Suzie Medina [02:09:48] And so she knew my dad could not remember. People color stayed together.

Catherine Gudis [02:09:53] Yeah.

Suzie Medina [02:09:53] No matter what.

Catherine Gudis [02:09:53] Yeah.

Suzie Medina [02:09:54] Because they were living over here off of, Fifth Street around the families, they were over there. So she's like, cause they put me there and then she says, "Why is Susie still, Suzanne, still sitting there?" And some teacher goes, "Because she hit that little boy," you know, whatever. And she goes, "She does not need to be sitting on that concrete like this." I have a dress on! And she goes, "Oh, no, no, put her in a chair." My dad, [unintelligible] they call my dad and and he was not mad for what I did. He was mad because he had to take time off work and come all the way over here and take care of this, but somehow. Mrs... I forgot her her name, Mark Takano's aunt was able to, you know, straighten everything out. Where I didn't get in trouble and I got to go back to school.

Catherine Gudis [02:10:40] Oh, yeah. Ok, right. Because he could have gotten in big trouble, right? Yeah.

Suzie Medina [02:10:44] Yeah, yeah.

Melba Scott [02:10:45] It's things that we had to learn how to defend ourselves.

Catherine Gudis [02:10:50] Yeah.

Suzie Medina [02:10:51] And even political things I remember in the fifth grade when, we would you it, it's in the newspaper, our fifth grade class. Because we were here, our families and they were RFK, you know, and we were right out of the war, and the teacher wanted to erase it, and then he would leave and then we'd go back and put it on. So there was this controversy going on. Didn't even know that was happening. We're fifth grade.

Catherine Gudis [02:11:13] Yeah.

Henry Apodaca [02:11:13] Yeah.

Suzie Medina [02:11:14] And they took, came and took a picture because the parents were upset because they were, it was, you know, race. Somehow there was a bigger controversy. But we were.

Catherine Gudis [02:11:22] And it was in the newspaper?

Suzie Medina [02:11:24] It was in the newspaper.

Catherine Gudis [02:11:25] About your fifth grade?

[02:11:27] Yeah absolutely. '68, '67?

Catherine Gudis [02:11:30] Wow.

Suzie Medina [02:11:30] Yeah. Mr. Spyhew's [?] class, I forget.

Henry Apodaca [02:11:32] Speaking of the '60s. So I located, the videotape and the inventory at RUSD. So this was create, it was the video, the videotape was made in 1989. But it's called "A Path to Understanding, a 30 minute video that details the events that took place in 1965, that compel" I love that, I love how they put that in there, softens it a little, "RUSD to desegregate the district and then discusses the result of those actions. It also deals with the district's continued commitment to keep to keeping our school, our school, racially balanced." So that's a description I pulled from that particular, VHS. I didn't get the chance to see it, but I would I would offer digitize it for free for them.

Catherine Gudis [02:12:20] Yeah.

Henry Apodaca [02:12:20] Just to just access it.

Melba Scott [02:12:22] Oh, yeah. That was

Suzie Medina [02:12:24] But you know what it's funny the district,.

Henry Apodaca [02:12:25] The Path to Understanding that's what it's called.

Melba Scott [02:12:25] This is so beautiful.

Suzie Medina [02:12:26] You know what? We were we were talking about, that we knew that there were some writings, but we didn't know exactly what the extent was because we just didn't do the research. And this is in the '90s now, MLK is being done now, ok. That street is being, they're building MLK. So then every, all these white families and stuff, "Hey, we want this name we want this name," and then here we come. We say, "No, no, no, no, we haven't had a school called in for our people of color let's call it, Martin Luther, Dr. Martin Luther King, and they said, "No way." They went crazy. We went to those meetings. People, my friends were like, nope, nope. Susie. No. And I go, wait a minute I just came from Lowell's School. You bought my school, I'm with somebody bought my school mom, we're gonna have to go to your schools and you know what I mean [?]?

Catherine Gudis [02:13:15] Yeah.

Suzie Medina [02:13:16] You know, we're having this dialog. Here we are 20, 30 years later, we're still having this conversation.

Melba Scott [02:13:22] Same conversation.

Suzie Medina [02:13:23] It was sad. It was a very sad time in the '90s.

Melba Scott [02:13:24] And they said something on statuemnt that came out of that with that big, out of that big brouhaha that I'll never forget when they were talking about they didn't want to be called, Martin Luther King because it'll affect kids ability to get a scholarship.

Suzie Medina [02:13:39] Yes.

Catherine Gudis [02:13:40] What?!

Henry Apodaca [02:13:40] That was that was reason.

Suzie Medina [02:13:41] Yes.

Melba Scott [02:13:42] That was one of the statements made.

Suzie Medina [02:13:44] Yes, yes.

Melba Scott [02:13:45] That I will never forget.

Suzie Medina [02:13:47] Yes, because they thought it was going to be in the, in the neighborhood or something.

Melba Scott [02:13:49] [unintelligible] But that also gives you a hint and a clue.

Suzie Medina [02:13:56] It was crazy.

Melba Scott [02:13:56] As to, you know, some of the things that are actually because that doesn't come out of nowhere.

Henry Apodaca [02:14:01] Right.

Melba Scott [02:14:02] That comes out of something. Okay. And that's that thing about.

Suzie Medina [02:14:07] Locality.

Melba Scott [02:14:08] Yeah, yes. That mentality. But that's also a signal if it says Martin Luther King.

Suzie Medina [02:14:12] Oh yeah.

Melba Scott [02:14:13] It's probably black.

Catherine Gudis [02:14:15] Yeah, exactly.

Melba Scott [02:14:16] It said that kind of thing. And you're not gonna pay too much attention to that.

Catherine Gudis [02:14:20] Yeah.

Melba Scott [02:14:20] You know, it's it's that type of a mentality because I'm saying that didn't come out of just thin air.

Suzie Medina [02:14:26] I think too.

Henry Apodaca [02:14:28] Premedicated [?].

Melba Scott [02:14:28] Yeah, yeah. That that's it's happening. It is happening. You know, because you know how they say like you see a movie, a science fiction and, you know, if they're if they're doing it in the movies they've already got the technology, they already know how to do certain things. It's that kind of the thing this is being done and, and see and I, and I look at what's going on in the world today with just politically and how raggedy everything is, because the truth is coming through. And the sheets have been pulled off of things and we're seeing the ugliness.

Catherine Gudis [02:15:00] Yeah.

Melba Scott [02:15:00] Because of the graft[?] and all of that.

Catherine Gudis [02:15:03] Right.

Melba Scott [02:15:03] It's you can't take it any further without it just being totally exposed. And people are purporting [?] themselves.

Catherine Gudis [02:15:10] Right?

Suzie Medina [02:15:10] I'm going to take a leak.

Henry Apodaca [02:15:11] Yes, yes.

Melba Scott [02:15:12] People are going through all kinds of torture[?].

Henry Apodaca [02:15:14] [unintelligible] to the right.

Melba Scott [02:15:15] To, you know, justify the stance that they are taking. You know, we don't care that that that, that the president is doing has this many [unintelligible].

Catherine Gudis [02:15:29] Yeah.

Melba Scott [02:15:29] We're going to vote for him anyway. What if goes to, we're going to vote for him anyway because there's no it doesn't have to make sense anymore. It's you know, people have been so. The sheets have just been pulled off the whole thing. There is no nicety about it.

Catherine Gudis [02:15:45] Yeah, exactly, yeah.

Henry Apodaca [02:15:45] Right.

Melba Scott [02:15:46] Okay. And and now it's being applauded because, you know, the moment when, when the politicians start openly talking like gangsters.

Catherine Gudis [02:15:57] Right, right.

Melba Scott [02:15:58] Okay.

Catherine Gudis [02:15:58] And don't even realize that they shouldn't be.

Melba Scott [02:16:00] Well, no. Don't care that they, you know, they're doing it to now to look tough when, when, McCarthy and, Paul Ryan.

Catherine Gudis [02:16:11] Yeah.

Melba Scott [02:16:11] I forgot the other one. When they call themselves the Young Guns. I said this, what is this?

Catherine Gudis [02:16:15] Yeah, right.

Melba Scott [02:16:17] You know, this is our life you guys are playing, playing with.

Catherine Gudis [02:16:21] Right.

Melba Scott [02:16:22] And, you know, the "Young Guns" really? You know, these these little names and these little, you know, this isn't a club. You know, it's like a club and they're having, but this is affecting real people and our lives. And I, you know, I'm, I'm looking at people's [unintelligible] here, you know, the homelessness and then and, and not being able to afford a place to live.

Catherine Gudis [02:16:44] Right.

Melba Scott [02:16:44] Or rent. None of that. But we're sending billions of dollars to a country where they get free health care. They, to Israel give free health care and free education. And we don't get that here.

Catherine Gudis [02:17:00] Right. Yeah, exactly. Yeah, yeah. It's crazy.

Melba Scott [02:17:03] On top of the other money.

Catherine Gudis [02:17:05] Right.

Melba Scott [02:17:05] And I'm going, they don't have to make it make sense anymore. They don't have to make it make sense. They're just giving what they want. And now people, I think people are waking up and they're having to see this. That's where your tax dollars are. And yes, you know, you've got homeless people out there and now they're talking about, making these camps, you know.

Catherine Gudis [02:17:29] Right. Yeah.

Melba Scott [02:17:29] You know, I'm saying, "Do you hear the language?" When they first said, Homeland Security, when they first named it that it ran a [unintelligible] through them?

Catherine Gudis [02:17:39] Yeah, exactly. Yeah. What kind of surveillance state?

Melba Scott [02:17:41] This language is, right. I said,.

Catherine Gudis [02:17:42] Yeah.

Melba Scott [02:17:43] This language doesn't sound right. You know, I said this is sounding like something crazy. And sure enough, it became more and more and more. And then when the guys openly said that, it was wonderful that they're going to cage children. He said that it was a good thing. Said it. And I'm like, really?

Catherine Gudis [02:18:03] Yeah. It's like, it's crazy. It's crazy.

Henry Apodaca [02:18:06] That's nuts.

Catherine Gudis [02:18:06] Yeah.

Henry Apodaca [02:18:07] You don't have to hide it anymore.

Catherine Gudis [02:18:09] Yeah. I would, I would love to, to, to maybe figure out if there are other, people.

Melba Scott [02:18:17] Oh, yeah.

Catherine Gudis [02:18:18] You mentioned.

Melba Scott [02:18:19] Imma talk to Sam because I wanted to do a thing with him. I told him I want to talk to him and Ben Tyson because my stepfather has a great memory I mean he remembers him.

Suzie Medina [02:18:30] Dates and stuff.

Catherine Gudis [02:18:30] Yeah. Yeah.

Henry Apodaca [02:18:31] That'd be great.

Melba Scott [02:18:32] You know, he. I mean, he's that kind of a.

Catherine Gudis [02:18:34] Yeah.

Melba Scott [02:18:35] Guy. But he knows things about Riverside. Just details and so I'm going to tell 'im what we did. And if he's open, open to that, then.

Catherine Gudis [02:18:45] And then, so what we've been also doing is coming and again, it's happening, we've been doing it much more in San Bernardino only because we start it started already there. But, but, you know, we have been just sort of going and scanning people's photos as part of it. And I would love to I'm going to reach out to your brother too, you think he'd be game? I mean, I'm reading his book now, so I'm like, "Oh, I kind of want to talk to him." It's really cool. But I, you know, your family history. I'm sure that it's been documented.

Suzie Medina [02:19:16] It has not.

Catherine Gudis [02:19:16] Really? Because that that's like.

Suzie Medina [02:19:20] Yeah.

Catherine Gudis [02:19:20] A no brainer.

Henry Apodaca [02:19:21] Yeah.

Catherine Gudis [02:19:22] So I mean.

Henry Apodaca [02:19:23] Absolutely.

Catherine Gudis [02:19:23] I, I mean, I can definitely bring some students because the students are really interested too. They just don't know anything, you know, they don't know anything. And even people who go to school here, they're like, oh, I didn't know anything about Riverside or people who grow up. I have had several, young folks who are from Eastside, like one who's, actually a relative of the, of Del Robert's wife.

Suzie Medina [02:19:52] [unintelligible] Carmen.

Catherine Gudis [02:19:52] Yeah. Yeah, exactly. And she was like, yeah, I you know, I knew that they do all, did all this stuff, but I didn't know. So now.

Melba Scott [02:20:00] They're not from here.

Suzie Medina [02:20:00] They're not from here.

Catherine Gudis [02:20:00] No, she's not, she's not. But, you know, I would think the family members. So I have two questions to ask you. One is if there's a way, like a place or a time or a way to maybe come together with some family photos and talk about them and look at them and even scan them and give them back to you.

Melba Scott [02:20:18] We did that we [unintelligible].

Suzie Medina [02:20:19] A lot of sports. Baseball was a big one.

Catherine Gudis [02:20:23] And then I know Lincoln Park. I read a lot, about them.

Melba Scott [02:20:26] And we have a picture that I saw a picture over at San [unintelligible] of the drill team that [unintelligible] had.

Catherine Gudis [02:20:30] Oh.

Melba Scott [02:20:32] That of the, I don't know if they were the high steppers or those.

Catherine Gudis [02:20:36] Oh, yeah. Yeah, I have newspaper clippings. Yes, yeah.

Melba Scott [02:20:39] I've got, we have with over at Lincoln Park with all the girls just, you know, with their uniforms.

Catherine Gudis [02:20:46] Yeah.

Melba Scott [02:20:46] It's just a, well, a nice picture.

Catherine Gudis [02:20:48] So that's, you know, so talking especially to the elderly folks who.

Melba Scott [02:20:53] That are left [uintelligible].

Henry Apodaca [02:20:54] Yeah.

Catherine Gudis [02:20:55] Because they go, you know, we're losing.

Melba Scott [02:20:57] Pieces of the babies. [?].

Catherine Gudis [02:20:58] Yeah, yeah, yeah. So that's sort of the pressing.

Melba Scott [02:21:01] Yeah.

Catherine Gudis [02:21:02] Part of it.

Henry Apodaca [02:21:03] A lot of my, a lot of the narrators that I've reached out to have been in their 80s.

Catherine Gudis [02:21:07] Yeah. Yeah.

Henry Apodaca [02:21:08] It's a very tender age to.

Catherine Gudis [02:21:10] Yeah, yeah.

Henry Apodaca [02:21:11] To speak with.

Suzie Medina [02:21:12] My brother has stuff, he's docu-, he's written it down but well what, what good does that do you? Then he wrote his book. And a lot of it is the, the characters are in there are people that we grew up with.

Catherine Gudis [02:21:26] Yeah, yeah.

Suzie Medina [02:21:27] And some people were upset with him because they didn't put their names within.

Catherine Gudis [02:21:30] Yeah.

Suzie Medina [02:21:31] But we couldn't he couldn't do that and understand that.

Catherine Gudis [02:21:33] Yeah of course not, yeah.

Suzie Medina [02:21:34] But we, as far as of, of, stories coming out of the regiment [?]. I think San Yatecas [?] now is an institution.

Melba Scott [02:21:41] It is.

Catherine Gudis [02:21:41] It's, yeah, it's like its reputation precedes it, yeah.

Suzie Medina [02:21:46] It's affected many people across the board, you know.

Catherine Gudis [02:21:48] Right, right.

Suzie Medina [02:21:48] And so if we were to get something going, even with not us talking about it, but.

Catherine Gudis [02:21:54] Other people.

Suzie Medina [02:21:55] Other people from the community.

Melba Scott [02:21:57] The community [unintelligible].

Catherine Gudis [02:21:57] Yeah. Have you guys done that ever? No. It was your business, too. I mean, it's well. Yeah.

Melba Scott [02:22:04] Well she had she had it hard [?]. I just love it.

Suzie Medina [02:22:08] This is all cool, but [?] my community. And when I was running the restaurant at one time, I was involved with everything. And, again, I don't see color. That's [unintelligible] what can you do. What, how can I help you?

Catherine Gudis [02:22:20] Yeah.

Suzie Medina [02:22:21] I was given the title of the NAACP Woman of the Year.

Catherine Gudis [02:22:24] Oh, that's amazing. That's so great.

Suzie Medina [02:22:28] How does that happen?

Henry Apodaca [02:22:29] You got that NAACP?

Suzie Medina [02:22:30] Yeah!

Catherine Gudis [02:22:32] Yeah.

Suzie Medina [02:22:33] And I was so excited about framing it.

Catherine Gudis [02:22:35] Yeah.

Suzie Medina [02:22:36] And they go, because your dad was a first member had been in the NAACP and they had his roster and everything. I'm like.

Melba Scott [02:22:43] Yeah, yeah.

Suzie Medina [02:22:44] And so your family has been with us.

Catherine Gudis [02:22:46] Yeah, totally.

Henry Apodaca [02:22:47] Crazy.

Catherine Gudis [02:22:47] Yeah, and you know, one of the things I did notice is that Black and Latino families along Park Avenue that had businesses and I'm talking 1920s and 30s and into the 40s, they took turns owning, like owning buildings or having someone live at their building. And that was really interesting, you know?

Melba Scott [02:23:08] And one thing I got to add to that they had a Black social club called the Maestro.

Catherine Gudis [02:23:13] Oh, I didn't know that.

Melba Scott [02:23:14] And my uncles and my grandmother talked them into it, they had, my grandmother was farsighted she could see into the what [unintelligible].

Henry Apodaca [02:23:21] The future.

Melba Scott [02:23:22] Yeah. But, the Maestros. Yeah, they were, they did a lot of things.

Catherine Gudis [02:23:30] Yeah, yeah.

Melba Scott [02:23:31] And they'd have a formal ball every year down, just different places. But I know down at Fenway Park they'd have a formal ball.

Catherine Gudis [02:23:39] Wow.

Henry Apodaca [02:23:39] So they're still operating.

Melba Scott [02:23:40] Well, I don't know. I know most of these guys are dying out, but Ben Tyson might have at Maestros, so I'm going to go talk to them and see if [unintelligible].

Suzie Medina [02:23:51] What can help.

Henry Apodaca [02:23:52] That's cool.

Suzie Medina [02:23:53] How would be, what would be the way for us to help you?

Catherine Gudis [02:23:55] Yeah. Yeah so.

Suzie Medina [02:23:57] Do you want us to contact these people?

Catherine Gudis [02:23:58] Yeah that would be amazing. Yeah.

Melba Scott [02:23:59] And they can figure out how to [unintelligible].

Catherine Gudis [02:24:02] Yeah. Like, who would be good, I mean, there's two different ways. One is to maybe make give some connections to the older folks and maybe to sit with, you know, to do it something together. That would be the first thing, because they're up in age and I know the holidays are here, but whatever fits with people's lives. And then the other would be so to like, get some of those connections and be able to do the interviews.

Melba Scott [02:24:29] And convert [?] that filler the filler's [?].

Catherine Gudis [02:24:32] Yeah. And then to maybe have like, you know, an event where people maybe bring a box of photos. Not that they would have to let go of it. And then we all then there's a big conversation. But while the conversations happening, we scan their photos and so we can give it back to them at the end of the conversation so that no one has to let go of anything. That's that's the other significant thing.

Melba Scott [02:24:58] Because I know at the the Riverside Museum, when they did that, they got some of the Black families and stuff.

Catherine Gudis [02:25:02] Yeah.

Melba Scott [02:25:03] They only did like a click like a just serving people.

Catherine Gudis [02:25:06] Well and you know what I have old.

Melba Scott [02:25:07] Yeah.

Catherine Gudis [02:25:09] CD recording or DVD recordings of things that the city did where they brought some people from Eastside together who were Latino, separate from some people who were [unintelligible]. But it's the same names.

Melba Scott [02:25:20] Yeah, and see.

Catherine Gudis [02:25:21] You know.

Melba Scott [02:25:22] But then they, we know the real people.

Catherine Gudis [02:25:25] Yeah.

Melba Scott [02:25:26] Okay.

Catherine Gudis [02:25:26] Because I'm just I'm just this is going to just, like, super quick. I wanted to show you something that's more from using what I could find out in the world, and then looking up census records and paper, right. I'm not sure I'm gonna be able to do it. I just did it through my hotlink.

Suzie Medina [02:25:43] Did you did you do you know Judith Alds[?].

Melba Scott [02:25:46] I'm going to go to the restroom.

Henry Apodaca [02:25:46] Of course.

Catherine Gudis [02:25:46] I do know Judith Alds[?]. You know, I was thinking I should interview her. And of course, I know Francis Vasquez and Carlos Cortez.

Melba Scott [02:25:52] Well, she would know how that report [unitelligible].

Catherine Gudis [02:25:54] Yeah.

Melba Scott [02:25:56] What made the the book that?

Suzie Medina [02:25:57] Oh, yeah, yeah.

Catherine Gudis [02:25:58] So we have this, set of Story Maps. It's not coming up just because my, it's it has a lot of data. So the stuff we've been doing right now that we're starting to show publicly. Yeah, I don't know that it's I'm gonna show quickly enough,.

Suzie Medina [02:26:14] But, you know what, Judith Alds?

Henry Apodaca [02:26:16] Do you need the internet?

Catherine Gudis [02:26:17] Yeah, I did it on my, hot link, but maybe your internet would be better.

Henry Apodaca [02:26:21] Yeah it's.

Catherine Gudis [02:26:22] Are you?

Henry Apodaca [02:26:23] Let me see, it's. [unitelligible].

Catherine Gudis [02:26:26] Oh, okay. Oh, yeah here it is.

Suzie Medina [02:26:27] Do you Ald was help Lear [?] compile that information about Lear. [?].

Catherine Gudis [02:26:31] I don't know, I mean.

Henry Apodaca [02:26:32] I'm sharing the password.

Suzie Medina [02:26:33] No he passed away.

Catherine Gudis [02:26:34] Ok, thanks. But no, I mean, I didn't know about Nosotros.

Suzie Medina [02:26:38] Oh, Nosotros art, art gallery.

Catherine Gudis [02:26:40] And I feel really like I really missed something big there. And so who is, who else would, you know about it, who else? Where's the stuff?

Suzie Medina [02:26:50] Right. We have a lot of stuff of Lears because he our Like I said, our second dad. So we have a lot of his, mask. My brother passes masks and we have a lot of his chest pieces. He was he was a great artist. And he would work there in the Eastside with all the kids, he called them mess makers.

Catherine Gudis [02:27:09] That's fantastic. Okay, so this is, a Story Map where, it's sort of taking some old material and then. So this is a picture of the Masonic Lodge.

Suzie Medina [02:27:22] Oh, okay.

Catherine Gudis [02:27:23] Yeah. And then here's Lincoln Park. There's the pool. This is all old. This is a 1963 rally. Blinky Allen.

Suzie Medina [02:27:33] Oh my goodness, Mel, look at this.

Catherine Gudis [02:27:35] I'll show her.

Henry Apodaca [02:27:36] That's crazy.

Catherine Gudis [02:27:37] Right?

Suzie Medina [02:27:38] He was wild.

Catherine Gudis [02:27:39] Yeah, he seemed like it. And I took I only did it for, for, old Eastside.

Suzie Medina [02:27:45] Okay.

Catherine Gudis [02:27:45] I took all of the household census data for every households, so her family's in here and put a little dot at every house where the, and I ran out, there there are a lot more Latinos. So I, it's like many, many pages. So I didn't map them yet. But so this is about the growing populations. This is only representing African Americans. And now I'm starting to work on multiracial. So these are photos that I found from all over the place. And so this is one of the social clubs. And Mr. Streeter [?] was a photographer, but his house got firebombed and everything was lost. But I have some photos there. And then here is just the map, so people know. And then here are some more of the photos with the, I have a little video that sort of shows some of the social spaces. Allen [?], and you can see the older pictures. And then, what happened is that Booker T Washington came to Allen Chapon's boat[?], and then they went down the street and they had a meal at, the Orange Valley Lodge because the second floor was, so, you see, I'm finding the old stuff, but I need the living people stuff.

Melba Scott [02:29:08] Did you guys say Blanky [?] Allen?

Suzie Medina [02:29:09] Yeah!

Catherine Gudis [02:29:09] Yes, here, I'll show you.

Melba Scott [02:29:12] The son[?].

Suzie Medina [02:29:12] Oh my goodness.

Catherine Gudis [02:29:13] You know, so I'm finding.

Melba Scott [02:29:14] Did you talk to his son?

Catherine Gudis [02:29:15] Who is his son?

Melba Scott [02:29:17] Kim [?].

Catherine Gudis [02:29:18] No.

Suzie Medina [02:29:18] I know him I'll call him.

Catherine Gudis [02:29:20] Oh my god.

Melba Scott [02:29:23] Yeah.

Catherine Gudis [02:29:23] Kim, is a Kim Allen? Here if you sit right next to me, I'm just gonna, you don't mind if I'm not close to you.

Suzie Medina [02:29:31] No, no no no, not at all. This is wonderful.

Melba Scott [02:29:33] Snug as a bug in a rug.

Catherine Gudis [02:29:33] Yeah, if you sit I'll show you.

Melba Scott [02:29:36] Three peas in a pod.

Catherine Gudis [02:29:36] Yeah. So so I took historical stuff from the museum. Can you, like, are you okay there? Okay. And so now I'm just trying to keep adding to it, you get the drift, right?

Melba Scott [02:29:50] [unitelligible] I sit on.

Catherine Gudis [02:29:50] Oh, you sat on the keys.

Melba Scott [02:29:52] Keys and purse and it's a lot of stuff back there. Junk in the trunk. Let me see.

Catherine Gudis [02:29:58] Yeah.

Melba Scott [02:29:58] There we go, all right.

Catherine Gudis [02:30:02] Oh, nice soundtrack. Okay, so this is what's called a Story Map, and I took little pieces of stuff to put it together. But I love this photo. One of the teachers is going to use that photo for a class assignment. And so some of it's about housing, see there's Blinky.

Melba Scott [02:30:19] Yep.

Catherine Gudis [02:30:20] And so there's the Orange Valley Lodge.

Melba Scott [02:30:23] Okay.

Catherine Gudis [02:30:23] In its beginnings. So here are just some photos. And then there's Lincoln, the park pool in the, you know, 50s. And then we've mapped the Black population. So when I it takes me a little while to pull up the maps, but I can pull up the map and look for your family. Because we took it from the census.

Melba Scott [02:30:42] Okay.

Catherine Gudis [02:30:42] Around 1900 all the way through 1950. And then we mapped it.

Melba Scott [02:30:49] Okay.

Catherine Gudis [02:30:49] So that's all the Black folks in Eastside. And then we took some of the information from various people and made like again, like I said, I have old stuff.

Melba Scott [02:31:00] Is this RCC?

Catherine Gudis [02:31:01] Nope, this is actually at city, Old City Hall and it's the people affiliated with the Grand Lodge. It was one of the social groups of the Masonic of Orange Valley Lodge. And it was from, I think. Let me just see what the exact date was from the, it's from, let's see the date. I didn't know what date, so I didn't write it down. And it was taken by Eddie Streeter, the picture.

Melba Scott [02:31:28] Okay.

Catherine Gudis [02:31:29] Right. And then here's just to let people know where things are. And then it kind of goes through a bunch of the places on the map. So here's the old map it's with

that's showing that next door was a meat market next to Orange this is Orange Valley Lodge. And the second floor was the social hall, where there are a lot of photos. Right. And there was the first Black doctor having an office up here too, in 1950, 51.

Melba Scott [02:31:59] Which doctor was?

Catherine Gudis [02:32:00] His name, his, no, his name, long last name, De H-O-U-A-S-S-A-Y-E. He just moved to town, set up shop and then he, you know, moved, moved along. And then we've got the photos for.

Melba Scott [02:32:17] [unintelligible].

Catherine Gudis [02:32:17] Yeah. Okay. So Madam C.J. Walker visited there.

Melba Scott [02:32:21] Oh my goodness.

Catherine Gudis [02:32:22] Yeah and so did Booker T. Washington.

Melba Scott [02:32:23] Booker T. Washington.

Catherine Gudis [02:32:25] And then here's the church when it was a 12th and Howard. And here it is with and then that.

Melba Scott [02:32:32] That's on Eucalyptus.

Catherine Gudis [02:32:32] Is 1931. And no, this is the one, this is at 12th.

Melba Scott [02:32:39] Oh is that at 12th street? Oh yeah. Yeah, yeah, yeah, yeah. it is.

Catherine Gudis [02:32:42] So that's Allen and Second, you know, Second Baptist they switched spots.

Melba Scott [02:32:45] The Second Baptist, yeah.

Catherine Gudis [02:32:47] They switched spots there. And and Reverend Wilson was.

Melba Scott [02:32:53] Oh this is so neat!

Catherine Gudis [02:32:53] Or first off and then. I only know it from records, right? And then he gave a talk when Second Baptist was here. And so we've got a bunch of those. And then here's the Community Settlement Association when it was at Lincoln Park. And so this is a picture of Lincoln from 1936 with Sue Strickland.

Melba Scott [02:33:19] I want to make sure my mom [unintelligible].

Catherine Gudis [02:33:20] Oh, she might be and it wasn't labeled or I would have written it down.

Suzie Medina [02:33:26] Sue must have got it from her husband. And the Stricklands were here already.

Catherine Gudis [02:33:30] Yeah. So this, yeah, so this photo is, she gave it to the library, and then this I got from the belt [?], you know, remember that was, when it was at Lincoln.

Melba Scott [02:33:44] But see I lived at 2843.

Catherine Gudis [02:33:47] Oh, okay. Right on 13. And then, yeah, this is still this is 1917. And then, they're really old, this is when it was, let's see what year that was. That was the 1920s. And then, let me. Then we do have the new one too. And then here's the story of The Plunge.

Melba Scott [02:34:12] Plunge.

Catherine Gudis [02:34:12] And then here's.

Melba Scott [02:34:13] The Lincoln Park Plunge.

Catherine Gudis [02:34:13] Here's that photo. And then I think I have one, Del, I got from Del Roberts.

Melba Scott [02:34:21] I used to have, well.

Catherine Gudis [02:34:23] Oh shoot where is it?

Melba Scott [02:34:23] Somebody got[?] in those pictures. I got to find those pictures.

Catherine Gudis [02:34:26] And then there's little videos. So that's what I mean like.

Melba Scott [02:34:29] Oh, go back to that one where the people were sitting on the grass and in the [unintelligible].

Catherine Gudis [02:34:34] Oh, wait, hold on. Let me show you another. Let me show you the one where it has, all the pictures of the park.

Melba Scott [02:34:38] Right here. That was the one I wanted to see.

Catherine Gudis [02:34:41] Yeah.

Melba Scott [02:34:42] Because this looks more.

Catherine Gudis [02:34:43] That that's what it looked like, right?

Melba Scott [02:34:45] Yeah.

Catherine Gudis [02:34:45] Yeah, yeah. And then I think I, see what else I have, oh yeah. Here's some more of the park.

Melba Scott [02:34:51] That Madell's[?] kids.

Catherine Gudis [02:34:52] Doesn't that look, yeah.
[02:34:53] [unintelligible]

Suzie Medina [02:34:53] That's Adrianna.

Melba Scott [02:34:57] Uh huh that's Adrianna. That is them.

Catherine Gudis [02:34:58] Yep. So that's from Del.

Melba Scott [02:35:01] Okay, alright.

Catherine Gudis [02:35:01] I scanned that from Del.

Melba Scott [02:35:02] When was [unintelligible], go back one more. No it wasn't, no. I thought that was [unintelligible].

Catherine Gudis [02:35:07] Yeah, I don't know who everyone is. He didn't, he couldn't tell me. And then this is, let's see where I get this one from? This one is from H.N.[?] Caroline. He let me use photos that his sister collected. And so this is one of the activities.

Melba Scott [02:35:22] There's [unintelligible].

Catherine Gudis [02:35:22] And there she is, yeah.

Melba Scott [02:35:24] Oh my goodness.

Catherine Gudis [02:35:24] And this is from the newspaper. We've been playing dominoes.

Melba Scott [02:35:29] Dominoes down there at, yeah.

Catherine Gudis [02:35:29] I remember people playing dominoes when I was growing up. Yeah. So those are just some of the photos. And, I mean, I tried to put in what I could, and then this was because so many people talk about the, the, the doll[?]. So this was from, one of the ads. And then there's, Gilbert Goodwin.

Melba Scott [02:35:51] Oh! Is, so the good ones.

Suzie Medina [02:35:55] Real quick.

Catherine Gudis [02:35:56] Yeah.

Suzie Medina [02:35:56] They're one of their brothers.

Melba Scott [02:35:58] Kenneth! From the little Mexican depot.

Catherine Gudis [02:36:01] Oh, is that right, did he?

Suzie Medina [02:36:02] And he thought [?] it was Mexican.

Melba Scott [02:36:04] Yeah!

Catherine Gudis [02:36:04] That is funny.

Suzie Medina [02:36:07] But Los Amigos, the family that only the way[?] we used to get our tacos, he had doctored it, he had doctored it [?].

Catherine Gudis [02:36:13] Oh my god.

Suzie Medina [02:36:15] And he wasn't Mexican.

Catherine Gudis [02:36:15] That.

Suzie Medina [02:36:15] And the families said, "Go ahead, fight [?]".

Catherine Gudis [02:36:19] Oh that is great.

Henry Apodaca [02:36:20] That's hilarious, that is awesome.

Suzie Medina [02:36:20] Yeah and he married a lady from Mexico and so.

Melba Scott [02:36:23] Yeah he did.

Catherine Gudis [02:36:24] No kidding.

Melba Scott [02:36:24] Yeah he did.

Catherine Gudis [02:36:25] Yeah.

Henry Apodaca [02:36:26] Does he speak Spanish?

Suzie Medina [02:36:27] Perfectly.

Catherine Gudis [02:36:28] Wow.

Henry Apodaca [02:36:29] Oh wow that is awesome.

Melba Scott [02:36:30] So does my aunt, my uncle.

Suzie Medina [02:36:32] [unintelligible] he went over a lot [?].

Catherine Gudis [02:36:32] Oh, yeah. Yeah, yeah. Because, wait, it's Ken Kenneth Goodwin.

Suzie Medina [02:36:38] Goodwin.

Catherine Gudis [02:36:38] Because the other brother.

Melba Scott [02:36:39] What's his name? What's.
[02:36:41] He used to be a docent at the.

Suzie Medina [02:36:46] Mission Inn?

Catherine Gudis [02:36:46] At the Mission Inn.

Henry Apodaca [02:36:48] Oh wow.

Catherine Gudis [02:36:49] What is his name? Not Oscar.

Suzie Medina [02:36:52] Craig.

Melba Scott [02:36:52] Craig.

Suzie Medina [02:36:53] Craig.

Melba Scott [02:36:53] Craig, yeah

Catherine Gudis [02:36:54] Craig Goodwin, he's like, "I don't have anything to say. I already said everything I have to say." So we have this super short interview with him, you know, because he. Yeah, I wasn't there.

Melba Scott [02:37:03] Craig, yeah. [unintelligible]

Catherine Gudis [02:37:04] You know, I was like, oh, come on.

Suzie Medina [02:37:07] Do you know that? I have a sad story about the Mission Inn. Because my cousin wanted me to do another history.

Catherine Gudis [02:37:15] Yeah.

Suzie Medina [02:37:15] What do you call them?

Catherine Gudis [02:37:16] Oh oral history.

Suzie Medina [02:37:17] No, the ones that go around at the Mission Inn and the.

Catherine Gudis [02:37:19] Oh, the docents.

Suzie Medina [02:37:21] Docents.

Melba Scott [02:37:21] [unintelligible].

Catherine Gudis [02:37:24] Was that around, did you ever see that?

Melba Scott [02:37:24] I don't remember that one.

Catherine Gudis [02:37:26] Yeah, I think it was too early. Let me look at the. Yeah because that was from 1932. Yeah, yeah. And then that is Melba Allen.

Melba Scott [02:37:36] Melba Allen.

Catherine Gudis [02:37:37] Yeah. And then so John Allen, I have some stuff on him. He, he was with. Oh, he did a lot of stuff.

Melba Scott [02:37:47] He was a jazz man [?].

Catherine Gudis [02:37:49] Yeah, but he played the stock market. He had a store on 8th, on University on 8th, he had Master Glaze Auto. This is all pre-dating you. His wife ran the sweet shop till 1949. So, again, all this is before you. He orchestrated.

Melba Scott [02:38:04] {unintelligible} a dog.

Catherine Gudis [02:38:05] The Colored Community Chorus.

Melba Scott [02:38:08] But, his son is [unintelligible].

Catherine Gudis [02:38:11] And then neighbors [?] George Williams on trumpet.

Melba Scott [02:38:13] Yeah, that that's, yeah.

Catherine Gudis [02:38:15] Ernest Wiley and Eddie B. Real [?]. Do you remeber?

Melba Scott [02:38:18] George Williams is Vicky Williams father.

Suzie Medina [02:38:20] Is that the boulevard?

Melba Scott [02:38:21] That's the one that, George Williams?

Suzie Medina [02:38:24] Yeah, George Williams.

Melba Scott [02:38:24] No, Armstrong was.

Catherine Gudis [02:38:25] Yeah, Armstrong and Streeter.

Melba Scott [02:38:27] Was there another George Williams?

Suzie Medina [02:38:27] I thought so.

Henry Apodaca [02:38:27] Connecting all the dots.

Melba Scott [02:38:30] The George Williams that I knew he ended up at the school district, the one I knew.

Suzie Medina [02:38:35] Oh.

Catherine Gudis [02:38:37] So there's Blinky.

Melba Scott [02:38:38] There's Blinky.

Suzie Medina [02:38:40] That guy was a character [?].

Henry Apodaca [02:38:41] He's playing the drums.

Catherine Gudis [02:38:41] Yeah, he was Blinky because of, he blinked a lot when he did the rhythm.

Melba Scott [02:38:47] And his wife was, he married this white woman that would come to Lincoln Park, and she would tan, and she had this beautiful shape, and she'd wear a bikini, but nobody would bother her. She was very, and she'd lay out there and tan and and nobody, you know.

Catherine Gudis [02:39:03] Wow.

Melba Scott [02:39:04] It was just, it was.

Suzie Medina [02:39:05] Very respectful.

Henry Apodaca [02:39:07] Yeah.

Catherine Gudis [02:39:08] Yeah. So, you know. I love I loved it so, I love Lincoln Park so much. So this is, so this is when, Gay was running an after school program I guess, let me just see, Day Caroline [?] Children? Oh, yeah. A Tiny Tots group from the 1950s. So it was a preschool kind of a thing. A community at the rec center not at community rec center at Lincoln Park, and there's, hula hooping and.

Melba Scott [02:39:36] I'd been there then and that was really weed [?] was because the hula hoops came out.

Catherine Gudis [02:39:38] Yeah, that was 1960.

Melba Scott [02:39:39] Yeah. Wham-O [?]. Because I had I was in a hula hoop contest.

Catherine Gudis [02:39:43] Was this in the park?

Melba Scott [02:39:45] Yeah.

Catherine Gudis [02:39:45] I wrote it as rec center, but it must have been in the park.

Melba Scott [02:39:47] It could have been Fairmount Park, even.

Catherine Gudis [02:39:49] I know it was Lincoln, because that's how I found it.

Melba Scott [02:39:52] It was at Lincoln?

Catherine Gudis [02:39:53] Yeah.

Melba Scott [02:39:52] Well, I knew I was in a hula hoop contest there.

Catherine Gudis [02:39:55] Oh wow.

Melba Scott [02:39:56] I probably was in there somewhere, and I'm not kidding, I, I did all the contest.

Catherine Gudis [02:40:01] Okay so this is something that's getting into the 1960s. Wait Lincoln Park Rhythmets.

Melba Scott [02:40:06] The Rhythmets, that's them.

Henry Apodaca [02:40:08] The Rhythmets.

Catherine Gudis [02:40:08] And a youth parade and and then and that was 1957.

Melba Scott [02:40:15] Yeah.

Catherine Gudis [02:40:16] But this is what they started, what people started doing.

Melba Scott [02:40:19] Green Hollow.

Catherine Gudis [02:40:19] Is that, you know what, is it?

Suzie Medina [02:40:21] No.

Catherine Gudis [02:40:21] It says it's Lincoln. It's the caption says Lincoln. Wait, no, you could be, okay. So what happened is you talking about all those people.

Melba Scott [02:40:29] Oh, down there by Lincoln Park? You talking about down there at?

Catherine Gudis [02:40:33] It could be Lincoln Park.

Melba Scott [02:40:34] Yeah. Yeah.

Catherine Gudis [02:40:34] It could be the Hollow.

Melba Scott [02:40:36] Yeah I know that little park [?].

Catherine Gudis [02:40:36] But the thing they started doing was that the people who were all the people you talk about from either community settlement or the rec center said, "You know what, all these people are coming in, and they're addressing the housing shortages, but we don't want our neighborhood to be called blighted or they'll tear it down." So the Community Settlement Association sent all of these people out to, let me see if I have it on the next slide, oh this is Park Avenue. And then.

Melba Scott [02:41:07] Mr. Moss and.

Catherine Gudis [02:41:08] Yes.

Melba Scott [02:41:09] Mary, he he did my wedding.

Catherine Gudis [02:41:11] No way.

Melba Scott [02:41:12] Yeah.

Catherine Gudis [02:41:13] He seems like a really, that was around for a long time, right?

Melba Scott [02:41:16] Yeah, he was.

Catherine Gudis [02:41:19] Okay, so the settlement house people, went around surveying all the homes to sit, and then they got kids and people together to do, like, beautification projects to clean it up. And then they also worked with the city to say who's getting loans and who isn't. And then they, then, let's see, wait. Here's food machinery.

Melba Scott [02:41:44] Yeah.

Catherine Gudis [02:41:45] But then there was I when we get to this, I have a bad memory. When you get to the slide, there's, there's Food Machinery Corporation.

Melba Scott [02:41:52] But see the slants?

Catherine Gudis [02:41:54] Yeah, that roof.

Melba Scott [02:41:54] Yeah. Because see we could see that from the yard. And that.

Henry Apodaca [02:41:58] There's a tank.

Melba Scott [02:41:59] Is that the one at Fairmount?

Catherine Gudis [02:42:01] That's the one in Fairmount Park.

Melba Scott [02:42:02] That's the one that, and I went and I identified the color [?], when I was working.

Catherine Gudis [02:42:06] And then they changed the zoning and, and they started, they re-zoned all of that property that was below the low, the Food Machinery. And I think the area where the park had the pool,.

Melba Scott [02:42:22] Well, but there were [unintelligible].

Catherine Gudis [02:42:24] Re-zoned it industrial and that now marked the end of investing in the area.

Melba Scott [02:42:28] All the walls.

Catherine Gudis [02:42:29] That's what I'm guessing like, because this was all empty houses.

Henry Apodaca [02:42:34] On the other side.

Melba Scott [02:42:35] Of the pool [unintelligible].

Catherine Gudis [02:42:36] And became parking lots.

Melba Scott [02:42:36] We did go meet up again.

Catherine Gudis [02:42:39] Because they were seen as in bad shape, you know, they probably were, but it would have been better to have housing. So, you know, so this is, the NAACP because, you know, the what happened is.

Melba Scott [02:42:53] Is that [unintelligible]?

Catherine Gudis [02:42:53] Yeah, it is actually, it's. Let's see, I couldn't recognize everyone, I recognized Gay, recognized Lula Mae Clemons [?]. Then this is, oh, I know who that is why am I [unitelligible] right now? Let's see if I can make it bigger.

Melba Scott [02:43:06] Oh, okay. No, that wasn't.

Catherine Gudis [02:43:08] Yeah. Oh my god who.

Melba Scott [02:43:11] I know these faces.

Catherine Gudis [02:43:11] Who is that?

Melba Scott [02:43:12] Oh, that. Isn't that Miss Taylor?

Catherine Gudis [02:43:14] Yes, yes. You're right.

Melba Scott [02:43:16] That's Taylor. Yeah.

Catherine Gudis [02:43:17] Lucille.

Melba Scott [02:43:19] Yeah. That's Taylor.

Catherine Gudis [02:43:19] And then what the, who is this? This is, this must have been a Caroline. It must have been Aten [?]. Yeah. At one point, I knew who that was, but I. I might have it somewhere.

Melba Scott [02:43:32] The face is so familiar.

Catherine Gudis [02:43:34] She's in a lot of pictures, too. Yeah. And so this is, the one I told you, we marked all the homes. This is the, changing Black population. This is goes 1908. And these are all property owners. So 1908, a little bit scattered. And then this is in, 1950. So.

Henry Apodaca [02:43:59] That's cool.

Catherine Gudis [02:43:59] And so what we need to do is to, start mapping the Latino families with family names.

Melba Scott [02:44:05] And they had a lot of Chinese back then.

Catherine Gudis [02:44:08] Well, you know, I found Japanese, but not any Chinese .

Melba Scott [02:44:12] Japanese, I mean Japanese.

Catherine Gudis [02:44:12] So this is what we take from the census. Like.

Melba Scott [02:44:14] They would do that.

Catherine Gudis [02:44:16] Where we put.

Melba Scott [02:44:17] [unintelligible].

Catherine Gudis [02:44:17] Like your family, yeah your family name from the census, and then we simply put it in lamations[?] so it's all in one place and then we can see like they're two people and when they were there. So I can go back and search like, here's Bunch[?] Place, I can go back and search. Now here's the street or tract, which was the first.

Melba Scott [02:44:43] We lived there twice or [unintelligible].

Catherine Gudis [02:44:45] So this is what happened after that survey I just talked about. Edward Streeter developed the tract, and it became the first one that was Black-developed as a as a postwar housing tract that let with, it was with African-American and Latino investors. I would love to find out more about that, I just have to find it in the city.

Melba Scott [02:45:07] But one of the streets is Vasquez.

Catherine Gudis [02:45:08] Yeah.

Melba Scott [02:45:08] So that was that.

Catherine Gudis [02:45:10] Yes, exactly. So I can look on the back end, like when I'm home and find your family and find your family because, we've been trying to map this whole area, right? So that all the different families are in here. So, for instance, you know, George Berg lived there in 1920. Right? Until 1939. So, you know, but what's good is that then we can figure out who related to who. And what they did for a living. And we can tell, for instance, that in, up through 1970, there was more Black home ownership in Riverside then today.

Melba Scott [02:45:53] Yeah, there was.

Suzie Medina [02:45:55] That makes sense too.

Catherine Gudis [02:45:56] It does.

Melba Scott [02:45:58] Because I remember when it started changing. That's what I, yeah.

Catherine Gudis [02:46:00] Oh, here's Frank. Frank. Whoop-see. Sorry, I lost it. The other Frank Tilly, it was not Frank Tilly the mortuary. Yeah. So, wait, I'm looking fo.

Melba Scott [02:46:12] Howard Avenue.

Catherine Gudis [02:46:14] There. There's a Straton's, who who lived right at that, at the park. At the rec center.

Melba Scott [02:46:20] Yeah, they they lived in that big house that was.

Catherine Gudis [02:46:22] Yeah.

Melba Scott [02:46:23] Yeah. They used to live.

Catherine Gudis [02:46:23] Yeah.

Melba Scott [02:46:24] There.

Catherine Gudis [02:46:24] Yeah.

Melba Scott [02:46:25] And I remember because Marion Straton, I used to go play with her because, and, the librarian was Mrs. Baxter. And so we have this some of the oldest sons used to like Marion, I remember.

Catherine Gudis [02:46:39] Yeah. So, so that's kind of what. And what I'm not showing, we're showing you yet is that I, because this is kind of older. I don't have as many, oral histories, but what what what we what I've done, I think I have it for, the place maybe. So we take little clips, tiny little clips, and put it, in here so that, you know, people can hear people's voices and you know.

Suzie Medina [02:47:09] [unintelligible].

Catherine Gudis [02:47:09] Yeah, I know it's late. I've taken a lot of your time.

Suzie Medina [02:47:11] No, no no. I have to at something.

Melba Scott [02:47:12] [unintelligible].

Catherine Gudis [02:47:12] Yeah, yeah. I know our stuff is, oh the last thing. I'm sorry to do this to you.

Suzie Medina [02:47:18] No no.

Melba Scott [02:47:18] [unintelligible].

Catherine Gudis [02:47:22] To say that and I'll let you read it because you want to make [unintelligible] we'll let you read it.

Melba Scott [02:47:31] Yeah. [unintelligible]

Catherine Gudis [02:47:31] So I was going to put both of you since you both were in it. Yeah. So can you just write your full name, like the way you spell it.

Melba Scott [02:47:42] [unintelligible] She kept everything and then my aunt [unintelligible].

Catherine Gudis [02:47:49] And then, if you could just sign it here [unintelligible].

Suzie Medina [02:47:54] That was wonderful. Thank you so much for doing it.

Catherine Gudis [02:47:56] Thank you. I, you know, can we keep going? I know that we really took a lot out of you today.

Melba Scott [02:48:02] No! [unintelligible].

Catherine Gudis [02:48:06] So this is to say that we want to share this digitally and publicly and that we'll give it to you also, but that we would like to make it public, and that we want to use it for this project. And so, what this does is is let us put it online.

Melba Scott [02:48:25] Okay.

Catherine Gudis [02:48:26] Publicly. But we don't do that until you read it. To make sure it's okay.

Melba Scott [02:48:31] All right.

Catherine Gudis [02:48:32] So if you don't mind printing your name, and then I'm actually even going to have Henry put his and sign it.

Suzie Medina [02:48:40] So one of the story stuff [?], we have tons of story, but one of them [unitelligible] I really wanted to get into, to be a, what is it?

Catherine Gudis [02:48:49] Oh a docent.

Henry Apodaca [02:48:49] A docent.

Suzie Medina [02:48:50] Right. But then I have a bad taste of the Mission Inn.

Melba Scott [02:48:53] Me too.

Suzie Medina [02:48:54] Because when I was in fifth grade, Mrs. Allen, very good teacher, she decided that she was going to get us some free clothes because most of them, her kids, were kids of color.

Catherine Gudis [02:49:06] Yeah.

Suzie Medina [02:49:06] So she says she got JC Pennys to donate some clothes.

Henry Apodaca [02:49:09] Wow.

Suzie Medina [02:49:10] But we were going to do the fashion show at the Mission Inn, at the pool.

Catherine Gudis [02:49:13] Oh.

Suzie Medina [02:49:14] We get there in the, by bus. And the manager goes, "I'm sorry. These kids can come in, and these kids can not come in."

Catherine Gudis [02:49:23] No way.

Melba Scott [02:49:25] What?

Suzie Medina [02:49:25] You are not allowed to go into the facility. So we had to watch it from the parking lot.

Melba Scott [02:49:30] What grade?

Suzie Medina [02:49:30] Fifth grade. So it must have been '66,.

Melba Scott [02:49:35] You're kidding!

Suzie Medina [02:49:36] I'll never forget that.

Catherine Gudis [02:49:36] And Del wasn't allowed to swim there.

Melba Scott [02:49:40] Oh no, we could swim.

Suzie Medina [02:49:41] The only door we got to was from the back because my unclce used to work there.

Catherine Gudis [02:49:42] Right.

Melba Scott [02:49:44] Yeah.

Suzie Medina [02:49:44] Yeah.

Catherine Gudis [02:49:45] Yeah.

Suzie Medina [02:49:45] But before I live [?] on the 60th.

Catherine Gudis [02:49:48] Yeah.

Suzie Medina [02:49:48] Children's [unintelligible].

Melba Scott [02:49:48] And in the 70s, me and a group of girlfriends, we were going to do a big dance and people were coming from the College of Fullerton and all over we were doing this big dance, and, we, we had reserved the room, everything, you know, we we came down that afternoon and we were cleaning, I don't know what they were thinking, when we got down, we we had broken into two groups. So there were going to be people there to open and the other ones go home and get dressed. When we when the other group was down there, I was getting dressed. I got a phone call. They're saying, "Mel, you've got to get down here." They're saying, "We can't have the dance because we were Black." They want, and this was in the 70s. We turned

Catherine Gudis [02:50:31] Wow.

Henry Apodaca [02:50:31] Wow.

Melba Scott [02:50:31] It out. The staff went and found like people that work there, went and got us the phone number of the person who ran that they, because she was at the beach, you know, down in Laguna Beach. We was in the phone booth callin'.

Catherine Gudis [02:50:45] Wow.

Melba Scott [02:50:45] The police couldn't do anything because it was a civil matter. We turned it out at the Mission Inn.

Suzie Medina [02:50:52] There was a lot of things that we did.

Catherine Gudis [02:50:52] Yeah, yeah. Wait, what is your preference for? I want to just make sure I have a contact info written on this piece of paper. What do you prefer? Phone, email? Phone.

Suzie Medina [02:51:02] Phone.

Catherine Gudis [02:51:02] Okay. So do you want to write it or.

Suzie Medina [02:51:04] Yeah.

Catherine Gudis [02:51:05] Sorry. I left just a little space left.

Melba Scott [02:51:07] Yeah I got to call my cousin now. Now I got to go put this in the car. We haven't spoken in years.